ED 011 993 AC 000 533

ADULT EDUCATION AND TELEVISION, A COMPARATIVE STUDY IN CANADA, CZECHOSLOVAKIA, AND JAPAN.

BY- GROOMBRIDGE, BRIAN AND OTHERS
NATIONAL INST. OF ADULT EDUCATION, LONDON (ENGLAND
UNITED NATIONS EDUCATIONAL SCIENTIFIC AND CULT.ORG
PUB DATE SEP 66
EDRS PRICE MF-$0.27 HC-$5.68 142P.

DESCRIPTORS- *EDUCATIONAL TELEVISION, *COMPARATIVE ANALYSIS, *ADULT EDUCATION, *PROGRAM DEVELOPMENT, TELECOURSES, SURVEYS, PRODUCTION TECHNIQUES, INTERAGENCY COOPERATION, CREDITS, NONCREDIT COURSES, UNIVERSITY EXTENSION, HEALTH EDUCATION, BROADCAST INDUSTRY, LEADERSHIP TRAINING, ADULT CHARACTERISTICS, TELEVISION VIEWING, CORRESPONDENCE COURSES, GROUP DISCUSSION, FEMALES, AUDIENCE PARTICIPATION, FARM RADIO FORUM, CITIZENS FORUM, CANADA, CZECHOSLOVAKIA, JAPAN, CANADIAN BROADCASTING CORPORATION, LONDON, ENGLAND, PARIS, FRANCE

STUDIES ON THE EDUCATIONAL USES AND POTENTIAL OF TELEVISION IN CANADA, CZECHOSLOVAKIA, AND JAPAN OUTLINE AND DISCUSS (1) THE SOCIAL AND EDUCATIONAL CONTEXT OF ETV IN EACH NATION, (2) KINDS OF PROGRAMS AND THEIR PURPOSES, (3) EXPLOITATION OF ETV BY ADULTS, (4) RESEARCH ON AUDIENCE CHARACTERISTICS AND NEEDS, AND (5) FORMS OF COOPERATION BETWEEN TELEVISION BROADCASTERS AND ADULT EDUCATION. THE CANADIAN REPORT STRESSES (1) COOPERATION WITH UNIVERSITIES, EDUCATORS, AND ADULT EDUCATION ORGANIZATIONS, (2) CANADIAN BROADCASTING CORPORATION (CBC) OBJECTIVES (FOR EXAMPLE, GREATER UNDERSTANDING BETWEEN FRENCH AND ENGLISH CANADIANS), (3) PROGRAM PRODUCTION AND SCHEDULING, (4) STAFF TRAINING, (5) THE IMPACT OF TELEVISION ON THE "FARM FORUM" AND "CITIZENS FORUM" SERIES, AND (6) RESEARCH AND PLANNING NEEDS. THE CZECHOSLOVAKIA REPORT EMPHASIZES (1) INVESTIGATION OF AUDIENCE VIEWING PATTERNS AND REACTIONS, (2) EFFECTIVE PLANNING, PRODUCTION, AND SCHEDULING, AND (3) COOPERATION WITH OTHER EDUCATIONAL BODIES IN ADVISORY, CREATIVE, AND STAFF-TRAINING ACTIVITIES. THE JAPANESE REPORT SEEKS TO RELATE ADULT EDUCATION AND TELEVISION TO SOCIAL NEEDS THROUGH FORMAL AND INFORMAL COURSES (CORRESPONDENCE AND WOMEN'S EDUCATION, FOR EXAMPLE), GENERAL CULTURAL AND INFORMATIONAL BROADCASTING, SUITABLE PRODUCTION METHODS, AND SPECIFIC LEADERSHIP TRAINING TECHNIQUES. CASE STUDIES ARE GIVEN ON (1) THE CBC SERIES, "FOUR PHILOSOPHERS" (CANADA), (2) HEALTH EDUCATION (CZECHOSLOVAKIA), AND (3) WOMEN'S CLASSES (JAPAN). THE DOCUMENT INCLUDES THE EDITOR'S COMMENTARY, FOUR TABLES AND 71 REFERENCES. IT IS ALSO AVAILABLE FROM THE NATIONAL INSTITUTE OF ADULT EDUCATION, LONDON, ENGLAND, FOR $4.50. (LY)

AC000 533
C, 2

adult education and television

ED011993

|N|I|A|E| Unesco

Adult education and television

Edw Hutchison

Adult education and television

a comparative study in *Canada* Lewis Miller
Czechoslovakia Ctibor Tahy
Japan Kanji Hatano

Edited and with a commentary by
Brian Groombridge

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

National Institute of Adult Education
England and Wales
in collaboration with UNESCO

London September 1966

The authors

Canada

LEWIS MILLER
Director of Extension and Associate Professor of Philosophy
Scarborough College, University of Toronto

Czechoslovakia

CTIBOR TAHY
Chief of Research and Documentation
National Institute of Adult Education, Bratislava

Japan

KANJI HATANO
Professor of Educational Psychology and Audio-Visual Education
Ochanomizu University, Tokyo

Edited and with a commentary by

BRIAN GROOMBRIDGE
Deputy Secretary
National Institute of Adult Education, England and Wales

Editor's acknowledgments

It is sometimes hard enough for an editor to achieve coherent and punctual co-operation from contributors who all live in one country and write the same language; but this exercise in international collaboration, though it could have been even more hazardous, has been a pleasure, almost wholly free from anxiety. I cannot thank all those who, in four different countries, have helped with the work, but I would like to express thanks particularly to those who have made my own task so much easier: to members of Unesco's secretariat concerned with the project, for their constant support and encouragement; to Edward Hutchinson, for the inspiration of his own unforced internationalism and his grasp on the central issues with which this book deals; and, more directly, of course, to my collaborators, not only for teaching me so much that was new to me but for their enthusiasm and patience.

From first draft to publication, I have had the invaluable and mostly supererogatory administrative assistance of Sally Carter, and I am most grateful to her. My greatest debt is to my wife, Joy Samuel, who once again has given me considerable help with the actual editing itself. I hope that our labours will further Unesco's purpose and increase awareness of what television can do for the education of adults in many countries besides the three featured here.

Brian Groombridge
London, England, 1966

"PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL HAS BEEN GRANTED
BY EDWARD HUTCHISON

TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE U.S. OFFICE OF
EDUCATION. FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMISSION OF
THE COPYRIGHT OWNER."

Designed by Harold Bartram
Printed in England by The Campfield Press, St. Albans
© UNESCO 1966

Contents

PREFACE 9

INTRODUCTORY: THEMES AND PLACES 11

CANADA

I A variety of uses 19
II Educational television programmes 27
III Community use of broadcasting 35
IV Planning and production 40
V Problems and possibilities 48

CZECHOSLOVAKIA

I Introduction 55
II The programmes described 59
III Some patterns of viewing 69
IV Methods of contact 76
V Further prospects 83

JAPAN

I Social education and broadcasting 85
II The programmes described 89
III The reception end 95
IV Aspects of production 102
V Training for leaders 107
VI Problems and prospects 112

STUDIES IN DETAIL

I Canada: The problems of a producer 115
II Czechoslovakia: Health education 117
III Japan: The women's class 122

COMMENTARY 128

BOOK LIST 142

Preface

The possibilities of television, its fascination for the minds of men, its effective role as an impartial instrument of truth, have been extensively explored and demonstrated. The individual appears on the screen stripped as it were of all pretence and dissimulation before the eyes of millions of spectators. His thoughts and feelings are betrayed by his every expression. On the other hand engineers and experts in human psychology who seek to advance a political or commercial cause can distort its use by bending it to serve their own purposes. Countless examples exist of such distortion. Television, far more than the press and radio, lends itself to being shaped to serve any end. It can be enlisted in the promotion of freedom, because it can encourage a desire for exact knowledge and true culture—just as easily as it can be used for domination by providing viewers with infantile pastimes.

Educators were at the outset inclined to be sceptical, thinking more of the dangers inherent in this form of mass communication. Mindful already of the diminishing amount of time spent on studies, they foresaw a dispersal of interests and the consequent fragmentation of impressions, aggravated by the inanity, the violence and the perversion which characterize many television programmes. But these reservations were unavoidably cast aside: television played too large a role in man's daily life. Clearly television had to be taken into partnership and its power harnessed for the purposes of information and leisure-time amusement, and if possible, for the education of adults and children.

Unesco quickly saw the potential of television as a medium of communication and education and undertook its extensive investigation. The result was a series of experiments, studies and publications. One example of its activities was the French tele-club experiment conducted under the auspices of Unesco and which subsequently became the subject of a monograph. In addition, various studies were published such as *Rural Television in Japan* (1961) and *Television Teaching Today* (1963).

The present study, expressly dealing with television and adult Education, edited and with a commentary by Brian Groombridge (United Kingdom), arrives at an opportune moment. The time for theorising has passed and something concrete must now emerge with a foundation of data based on experiment and experience.

While the three countries chosen for this study (Canada, Czechoslovakia and Japan) differ in many respects—history, culture, ideology—they resemble each other in that they are all industrialised countries. Moreover, they share enough characteristics for it to be possible and valuable to review what each in turn has achieved through television. Of the three contributors, two, Ctibor Tahy (Czechoslovakia) and Kanji Hatano (Japan) are educators. Lewis Miller (Canada) was a programme organiser with the Canadian National

Broadcasting Company from 1957 to 1964. Both the technical and pedagogical aspects are thus represented. The reader will find in their studies many examples which illustrate the diverse potentialities of this relatively new instrument, together with new ideas and practical suggestions. Further, the method chosen for examining the uses and possibilities of television in the three countries invites a comparison which is in itself instructive.

Mr Groombridge is particularly well qualified as the co-ordinator and editor of these studies. Specialising in adult education, as Deputy Secretary of the National Institute of Adult Education (England and Wales), he has published numerous articles on various aspects of adult education and has participated in many projects in this field outside his own country. These three features make his contribution to adult education truly international.

The ideas expressed in this study are those of the authors and of the co-ordinator, and do not necessarily reflect the views of Unesco.

UNESCO
Paris 1966

Sometime before taking up his present appointment Mr Groombridge was invited by Unesco to edit and comment on studies of adult education and television to be carried out in three countries

Believing that the resulting work makes a valuable contribution to knowledge of a subject of world-wide importance the Institute has been glad to collaborate with Unesco by undertaking its publication.

E. M. Hutchinson
Secretary
London, 1966

Brian Groombridge

Introductory

Themes and places

It has long been obvious to the developing and emergent nations that social progress is inseparable from the education of adults: literacy campaigns have been the main expression of that conviction. It is becoming equally apparent in the advanced industrial nations that their progress also depends fundamentally on adult education, hitherto a marginal aspect of their educational systems. These nations are evolving so swiftly, and knowledge is being accumulated on such a scale and at such a rate, that their traditionally exclusive concern with the education of children and young people is now anachronistic, especially as production (and the use of time) in these societies becomes transformed by automation and cybernetics. Newly felt needs, on an unprecedented scale, call for new means to meet them: television is pre-eminent among these.

This study of television and adult education is a juxtaposition of reports from three different countries and a commentary upon them. Its comparative approach is important; as Henry Cassirer of Unesco has written: 'Time and stress of needs does not allow for everyone to pass through all stages of experimentation and experience'. All countries have to consider or reconsider the uses of television for adult education and they can use each other's experience vicariously. Furthermore, it is easy in any one country to mistake the medium itself for the mode of operation to which people have become accustomed, to see it always wedded to the institutional forms decided on, perhaps in the medium's infancy, for quite other reasons. Considering the ways of other nations is a practical reminder that men are socially ingenious and versatile.

The three countries featured in this comparative study are Canada, Czechoslovakia and Japan, chosen because they embody important similarities and dissimilarities. They all belong to the advanced industrial nations of the world, on the threshold of the cybernetic revolution. In all three, the philosophy, organisation and techniques of broadcasting are at a mature stage of development and television is in contact with most of the people; all three have established traditions of adult education working through a variety of agencies with a spectrum of personal and social objectives. In other important respects, Canada, Czechoslovakia and Japan are clearly unlike: they have different politico-economic systems and they belong to widely different cultural traditions in three separate continents. Broadcasting and the organisation of education are both affected by geography, and these three countries are in strong geographical contrast—a vast subcontinental land mass, a small country in the heart of Europe, a complex of Pacific islands. They are, it is hoped, alike enough to make comparison possible, and unlike enough to expose a wide range of issues from a consideration of which readers in many other countries will derive some stimulus.

At least this comparative conspectus may help to prevent ossification of attitudes and procedures; at best it could suggest new solutions and new opportunities. For the ambiguity is rich; it affects all the key terms in this study. There are different concepts of 'adult' (sometimes the emphasis is on young people, not long out of school, sometimes on mature citizens) and adults have different needs—vocational, recreational, domestic, moral, civic or spiritual; 'education' takes many forms, according to which of these needs it is designed to meet; even 'television' has several guises—it is a medium that can be used in a variety of technical and organisational ways. The ambiguity is not mere semantic confusion; it represents a range of possibilities already being tried or successfully applied in many countries, including those featured in this study.

What is educational television?

After sending a questionnaire to broadcasters all over Canada, the Metropolitan Educational Television Association of Toronto (META) came to this ironical conclusion:

> Nobody knows what ETV is. We don't. And certainly the stations responding to the META questionnaire don't. The 'educational' programming reported on ranges from such stuff as university credit courses in biology to such progressively less academic material as local history programs, news analysis panels and talks, celebrity interviews, and games and contests for teenagers.*

Some would argue that the question 'What is educational television?' was misconceived and the confusion of answers unavoidable. All television programmes, it is said, tell people, show people, warn people about facts and ideas, about possible choices in life; all television educates. There are philosophers of education who may be quoted in support. Some distinguished British broadcasters have invoked the nineteenth-century British Utilitarian, John Stuart Mill, for instance. He defined education as 'everything which helps to shape the human being.'†

This inclusive identification of television with adult education has advocates in many countries. It is not a satisfactory formulation because it obscures important differences between programmes, and consequently it is ineffective as a tool for analysis, criticism or policy making. Yet it does imply four important truths about television, all relevant to the main theme.

(1) The programmes on any channel as a whole, or complex of channels, especially those that emanate from one source, constantly embody values and judgments to which they give publicity, endowed with the prestige of the medium itself. The programmes are a collective achievement, but they have a single dominant ethos; the cumulative effect of thousands of decisions by controllers, producers or writers to include or reject this or that whole programme, and these or those small details within programmes, represents an implicit system of attitudes and standards. Television is thus a profoundly educational medium. It socialises viewers, in the social psychologist's sense,

---

* *Television and Adult Education*, July 1963.

† From the inaugural address to St Andrews.

and is often at its most influential when at its least self-conscious. If the values underlying the programme output as a whole are philistine values, then this is of more social and educational consequence than any short segments of off-peak enlightenment.

(2) Considered from the viewers' standpoint, the programmes as a whole are the environment of which more deliberately educational broadcasts are a part. This is obviously true in Czechoslovakia which is at present using only one channel, but it is also true of Canada and Japan, where there are several (viewers can choose between seven in Tokyo). It is possible, of course, for any viewer to switch on in a studious frame of mind solely to pay attention to an overtly educational programme, and it does happen. But it is not typical. The Czech contributor, Dr Tahy, quotes evidence from his country (which can be exactly matched in other countries) that viewers are obsessed by their sets when they first buy them, but after about five years, television is incorporated into a more balanced pattern of life. Nevertheless, wherever there is television, people watch a great deal of it. In Britain nearly everyone spends more time watching television than doing anything else except work and sleep. Consequently, viewers' experience of and response to educational programmes is likely to be conditioned by the rest of the programmes. As Isabel Wilson, national secretary of 'Citizens' Forum', wrote to Lewis Miller, the Canadian contributor, comparing the educational success of 'Citizens' Forum' on radio with its disappointing televised successor:

> As TV became more widespread in urban Canada, people 'watched' TV, that is they sat and viewed a succession of programs during an evening.

A great deal hinges on the items and the order of that 'succession'. The United States critic of 'mass culture' Dwight MacDonald once levelled a complaint against *Life* magazine: by juxtaposing a feature about a horse on roller skates with an article about Renoir's paintings, *Life* contrives to give the impression merely that both have talent. The same criticism could be (and has been) aimed at television. If all the other programmes are bland and processed, or conceived in a bedroom-slipper mood, to use a phrase of Dr Tahy's, then the viewer is probably too enervated to benefit much from a didactic series addressed to him at eleven o'clock at night. It matters that in the *other* programmes—whether documentary or variety is not the main point—intelligent minds should be reaching out to other intelligent minds.

(3) The statement that all programmes educate is also important because it stresses the continuum between different kinds of programme. This is of great practical importance. It is possible to forget the continuum and for broadcasting to split into two quite dissimilar kinds—educational (which may mean anything with a modicum of cognitive significance, as META discovered) and entertaining (which may mean what entertains the largest audience to some extent). Critics of television in the United States recurrently complain of this dichotomy: the presence of ETV stations encourages commercial broadcasters to overthrow any programme that does not have

large enough ratings to please sponsors; the banality of commercial television provides a rationale for an extension of ETV.

(4) When the creative qualities of intelligence, curiosity, wonder, or imagination are at work, then many programmes in the general output will educate more effectively than a purpose-built educational series. A producer with imagination making a programme about a theme that has captured his own interest and enthusiasm may succeed in educating while denying perhaps that he is in any sense an educator. In the report already quoted, the Metropolitan Educational Television Association of Toronto noted wryly: 'A bad formal television course can well be immensely less "educational" than a good celebrity interview'. The point is impressively made in an example used by the Law Reform Committee of the Bar Council in Britain:

> The calibre of juries seems to have improved greatly during the last ten years, as a result to some extent, no doubt, of increased educational facilities, but probably more so, perhaps surprisingly, because of the great popularity of television broadcasts of court trial programmes. The average jury does not arrive in court wholly ignorant of its functions, nor disturbed by the novelty of the scene or procedure.*

For these four reasons, there is value in the claim that all television educates. But there are major differences between programmes that happen to educate and programmes deliberately intended and designed to do so.

Educational programmes for adults

Because of their importance to viewers—they are often what the medium *means to them*—because of their educational significance, and because they are the environment in which expressly adult educational broadcasting has to make its impression, popular programmes in the general output are referred to by all three contributors. But such reference must remain subordinate to the main theme. This study is mainly concerned with the purposive use of television for adult education.

An official description used in the United Kingdom can be applied generally to distinguish programmes conceived in this purposeful way from the rest of the output: 'Educational television programmes for adults are programmes arranged in series and planned in consultation with appropriate educational bodies to help viewers towards progressive mastery or understanding of some skill or body of knowledge'.† This formula applies to the broadcasting with which this symposium chiefly deals, while recognising that it does exclude a great deal of valuable broadcasting—generally educative programmes; instructive single programmes; programmes which diffuse concerts, plays, other works of art, sport or cultural events.

The contributors were also asked to concentrate on television as a form of broadcasting, and that is where their emphasis lies. For two reasons, however, it was impossible to restrict them to broadcasting. In the first place, as the account of Canadian experience shows, a country may have educational demands to meet that are so imperious that it is relatively less important whether they are met through broadcasting or by closed-circuit television than that they are satisfied somehow. In the second place, the use of very high frequency and ultra high frequency transmitters, peculiarly appropriate for educational use in urbanised countries because of their short range, is often in practice very like closed-circuit television in which transmitters are linked to receivers by cable.

---

* *Report of Departmental Committee on Jury Service*, HMSO, Cmnd 2627, January 1965.

† *Broadcasting—Further Memorandum on the Report of the Committee on Broadcasting*, 1960, HMSO, Cmnd 1893, 1962.

The issues, to be studied through the recorded experience of these three countries, are, because of the nature of the subject, both abstract and administrative, philosophical and pedagogical. They concern the idea of 'adult education', and its different forms—vocational and non-vocational; academic, creative or practical; undertaken for pleasure or for recognised awards and qualifications. Putting the medium to work on behalf of the different kinds of adult education raises the following questions, among others. Which of these different purposes of adult education can successfully be realised in television programmes and how should such programmes be made available—on specialised educational channels or general channels? What are the best ways of using limited channels and limited time? For what kinds of audience—large and undifferentiated, or small but specific? Under what conditions are viewers most successfully converted into students? In what ways should educational programmes be co-ordinated with the educational system, and whose final responsibility should they be—the broadcaster's or the educationist's? What forms of collaboration between broadcasters and educationists maximise the value of programmes for students? What are the obstacles to effective communication through television and what can be done to overcome them? What kinds of research, audience and pedagogical, are being undertaken?

The answers to such questions will vary from country to country, and will be conditioned by the extent of television penetration and by the way in which broadcasting is organised. It is time to introduce the three countries and their spokesmen in a little more detail.*

Places and spokesmen

The sub-continent of Canada occupies three-and-a-half million square miles. It is inhabited by over nineteen million people (nearly ninety-four per cent of them within range of television transmitters) but just over a third of the population lives in the Province of Ontario, and just under another third in Quebec. A similar proportion of Czechoslovakia's population is within transmitter range—ninety-three per cent of fourteen million people in the (by Canadian standards) compact space of 49,000-odd square miles. All three countries have populations living through their own educational 'revolution of rising expectations', large in all in relation to their institutional resources, absolutely largest in Japan, with a population nearing one hundred million in a territory covering 143,000 square miles. Seventy per cent of Japan's population are within transmitting range, reception being poor in the lightly populated areas on the coast and in the northern islands, but the second of its Six Year Plans (which began in 1962) includes complete national coverage as an aim.

---

* It is well known that published figures of television output and coverage quickly go out of date. Those in this volume were correct at December 1964 except where a later date is given.

Penetration by television has almost become a defining characteristic of 'advanced-nation status', which all three countries can claim. Eighty-seven per cent of the four-and-a-half million households in Canada have at least one television set; in Czechoslovakia one family in every four has television in the home; in Japan there is one television receiver in use for every eight people.

About eighty per cent of Canadians speak English, and thirty-one per cent speak French, the proportions being roughly reversed in Quebec. This duality affects Canadian television, as it does all Canadian culture, and the chief broadcasting authority operates under two names: the Canadian Broadcasting Corporation (CBC) is also known as the Société Radio-Canada. It is a publicly-owned corporation licenced by Parliament and receiving about seventy per cent of its income from Parliament. This income is supplemented by commercially sponsored programmes.

The organisation of Canadian broadcasting is complicated. There are now (March 1964) eight basic CBC English Network stations, augmented by sixteen CBC-owned network relay stations and two CBC supplementary stations not connected to the network. There are also twenty-five privately-owned stations (with twenty-nine relay stations) and eleven supplementary stations, also privately-owned (with nineteen auxiliary relay stations), all of which are affiliated to the CBC English Network. They are sustained mainly by advertising revenue but receive some financial benefit from their affiliation. Not all privately-owned stations are affiliated to CBC. There are thirteen independent English stations, for instance, twelve of which have united to form their own commercial network, the Canadian Television Network (CTV). The French Network of CBC comprises four stations, with nine privately-owned stations as affiliates (with their fifteen auxiliary relay stations). There are three wholly independent French stations. Complex though this system is, all broadcasting in Canada is subject to the Board of Broadcast Governors, which reports to Parliament through the Secretary of State.

By contrast, the system in Czechoslovakia could hardly be simpler. Ceskoslovenska Televize (CTV) is a state service, and the responsibility of the Ministry of Education and Culture. There is one channel, but programmes are transmitted from Ostrava and Bratislava as well as from Prague.

Japanese television is organisationally mid-way between the Canadian and Czech constitutions: Nippon Hoso Kyo-Kai (NHK) is state-owned and, unlike CBC in Canada, completely non-commercial and financed from licence fees, but there are in addition forty-five privately-owned companies financed by advertising revenue and sponsored programmes (these forty-five companies operate 135 stations, compared with NHK's 284).

Despite this variety of organisational structure, a responsibility for education is mandatory for television in all these countries. In Japan a commercial broadcasting agency's authority to transmit programmes may be revoked if a codified proportion of them are not educational or cultural. More positively, NHK has a separate educational channel but also devotes part of its general channel to educational broadcasts. The 1964 NHK *Handbook* says: 'Education by means of broadcasts provides a motive power for the welfare and prosperity of Japan tomorrow.' A similar spirit animates Czechoslovak Television; the Czech contributor to this study writes that television is 'inseparably linked with the endeavour of the whole of society to . . . raise the general standard of education and specialised training of the working people.'* Though the emphasis would be different—being laid, more likely, on the consolidation of national identity—many Canadians would translate these sentiments into their own terms. One of them, the adult educationist Dr Alan Thomas, has said: 'In many respects Canada and broadcasting were made for each other, it is almost impossible to imagine one without the other'.† The contribution of broadcasting to Canadian consciousness would be impoverished without the specific injunction laid upon CBC to educate as well as to inform and entertain.

The reports of the three contributors reflect not only their different nationalities but also their particular vocational interests. Thus the Canadian contribution is clearly the work of a man with professional television experience (though he has now moved back into university education and has a particular responsibility for adult education); the Czech account is by a social scientist; and the Japanese report recognisably that of an educationist. In order of presentation, these are the contributors:

Canada: LEWIS MILLER is Director of Extension and Associate Professor of Philosophy, Scarborough College, University of Toronto (a programme organiser with CBC from 1957 to 1964).

Czechoslovakia: CTIBOR TAHY is the chief of research and documentation at the National Institute of Adult Education in Bratislava, where he has worked since 1960, and specialises in studies of the effects and influence of television.

Japan: KANJI HATANO is Professor of Educational Psychology and Audio-Visual Education at Ochanomizu University, Tokyo.

This order is not only alphabetical; it is also logical. Dr Miller sets the theme firmly and concretely in the medium of television and reminds us that there are decisions about details of production, administration, training and similar matters to be made, as well as about educational content, scripts and performances. Dr Tahy emphasises even more strongly than Dr Miller the social importance of adult education on television and the necessity for broadcasters to be knowledgeable about their audience. Professor Hatano describes one of the world's most elaborate and mature attempts to relate adult education and television to social needs.

---

* In a communication to the editor.—Ed.

† *Audience, Market, Public—an evaluation of Canadian Broadcasting*, Occasional Papers on Adult Education No. 7, University of British Columbia, 1960.

This logical transition from one contributor to another is, however, a matter of emphasis. They are all concerned with the same range of issues, though in different ways: the social and educational context for this use of television; the kinds of programme being broadcast and for what purposes; the exploitation of educational programmes for adults at the reception end; the kinds of research undertaken into the audience and its needs; the forms of co-operation that exist between the worlds of adult education and television. These three main statements are followed by three case studies, in which each contributor explores a typical aspect of his theme in greater depth or detail. Finally, there is a commentary in which I deal, in terms that are (I hope) applicable in many countries other than those featured here, with some of the chief questions to be considered if television is to be used with maximum effect in the education of adults.

Lewis Miller

Canada

1 A variety of uses

There has been a marked increase of interest in educational television in Canada in recent years, reflected in the increasing number of conferences on the subject, in public addresses and written reports, and in plans for the future of some educational institutions. Despite this, and despite the fact that more and more Canadian educators are becoming knowledgeable about the possible uses of television in education, there is still much confusion and uncertainty. The phrase 'educational television' is broad and, in some contexts, highly ambiguous. At present, in Canada, the phrase might be used to denote almost all of the variety of ways in which television may be used for educational purposes. Although these different uses tend to overlap, it is possible to distinguish three broad categories, all of which have been employed in one centre or another.

Perhaps least controversial is 'in-classroom' use, in which the television camera is employed as a visual-aid tool. Probably the best known example is its use by some university faculties of medicine and dentistry. By means of cameras mounted in the operating arena, each medical and dentistry student is enabled to see 'close-ups' for the duration of operations. Another 'in-classroom' use, adopted by several science departments of the University of Toronto, is that of placing a small over-the-desk camera at the disposal of the professor, who is in the same classroom as his students. The camera is directly linked to a number of monitors on each side of the classroom, and when the teacher wishes to show a close-up of an object or a drawing he simply uses the camera. A refinement of this technique is to attach a microscope to the camera. Thus the professor of zoology, for example, is enabled to present highly magnified close-ups of specimens to his whole class at once, instead of going through the time-consuming procedure of having each student in turn step up to peer through the microscope.

A second use has generally been termed 'closed-circuit' television. By placing another camera in the classroom with our professor (and this camera might range in quality and style from a relatively simple one on a fixed mount to a studio quality camera with a cameraman) we may 'feed' his lecture by closed-circuit coaxial cables to other buildings and classrooms. Without fanfare or controversy, McGill University in Montreal adopted this method in 1962 as a means of helping to solve the rapidly increasing problem of overswollen classes. By seating some students in one or more remote classrooms, university departments may permit all of the students in a particular course to 'see' and 'hear' the same professor.

The broadest and most ambiguous category of educational television (and undoubtedly the one most people consider when they hear the phrase 'educational television') is 'broadcast transmission'. The television lecture is beamed by transmitter to the viewer-student in his home. There are three main types of broadcast:

(*i*) the telecasting of lectures for credit towards a degree or certificate—this might range, at one extreme, from the telecasting of a whole course of lectures, supplemented by occasional reports and examinations, to serving as an occasional 'reinforcement' for classroom lectures at the other;

(*ii*) the broadcasting of non-credit course material—there are several notable examples of departments of extension of Canadian universities co-operating with public and private broadcasters on such series;

(*iii*) the inclusion of 'cultural' programmes—in Canada, as in the United States, broadcasting agencies on their own initiative have produced programmes that can hardly be designated as 'entertainment', and have been categorised, in the broad sense, as 'educational' (for example, public affairs documentaries, panel discussion programmes, music appreciation programmes, and, sometimes, drama that would have only limited appeal).

Confusion about 'educational television' is increased further by our proximity to the United States, for there the initials ETV have come to be closely associated with non-commercial television stations operated either by universities or by community public-service organisations. These stations have been created primarily in reaction to the commercial stations and networks that form the basis of broadcasting in the United States. They telecast a wide variety of programmes of the kind described above. To date, there is no such educational television in Canada, although several leading educators and university administrators have proposed the formation of such stations as one of the answers to the looming crisis in higher education.

Adult education in Canada

The term 'adult education' is similarly comprehensive. The introduction to a report on *Adult Education in Canada** noted some of its principal characteristics:

> What impresses every visitor from abroad studying adult education in our country is its extreme diversity, its presence under one form or another in practically every settlement, and what could be called its apparent lack of co-ordination and continuity. These characteristics are explained, in large measure, by the geographical context of our country. Not only is each regional, if not local, community faced with different socio-economic problems, it also possesses different resources in the way of tradition, social structure and institutions. Everywhere, people interested either in the solution of community problems or in the acquisition of new ideas and techniques have had to use their imagination in seeking formulas that would best fit their particular circumstances. Another important factor to be considered is the diversity of culture and religion among the social groups that make up the Canadian nation. Many developments that are found in English-speaking communities do not have their counterpart in French Canada and vice versa.

Broadly speaking, adult education is organised in Canada by three main kinds of provider. First, and catering for the largest numbers of students, there is a network of night schools run by provincial authorities. These are serviced from the provincial capitals by peripatetic specialists and from regional and local centres by resident field-organisers. The classes make use of school buildings and to a considerable extent of day school staffs. Secondly, there are evening, summer and correspondence courses (credit and non-credit) organised by extension departments of the universities. And lastly, with a collective membership of well over one million, there is a number of voluntary organisations that organise educational activities for adults, such as the Canadian Institute for International Affairs, the Canadian Institute of Public Affairs, the Canadian Film Institute, and many others based on church, trade union or other special interest.

---

* Published by the Canadian Association for Adult Education in 1960 (made possible by the generous assistance of the Canadian National Commission for UNESCO).

These individual agencies have had to satisfy increasing demands made upon them, and inevitably there has been considerable duplication of effort as well as some gaps in total provision. It is ironic that these difficulties should have been created by success. As Dr Alan M. Thomas, Director of the Canadian Association for Adult Education, wrote in the March, 1964, issue of *Interim* (a journal published by CAAE):

> As long as adult education was a minor concern of either entirely individual or remedial purposes, the problem of organisation, or perhaps co-ordination, was of slight importance. A threadbare, tireless, determined group, performing miracles of single programs or acting within single notable institutions was sufficient. But it is no longer so. All major institutions have recognised a vital interest in continuing education, both within their own ranks, and within the society in which they function. There are indications of enormous growth in teaching and learning outside the formal system of education. The concern for continuous learning is obviously a matter of first importance to this country.

The CBC's educational responsibility

Although there is disagreement within Canada about television in adult education, it may be said that a significant number of 'opinion makers' among broadcasters and educators, as well as many of the general public, would assess it as being of considerable importance.

If we consider educational broadcasting in the broadest sense there has been striking evidence for the importance attached to it, both by programme planners and the public, in a survey conducted by the Canadian Broadcasting Corporation (CBC) during the 1962–63 season. The survey was concerned with broadcasting in general, rather than television or radio in particular, but its result may be taken to apply to television, especially since television now has captured the majority of the public. Of significance for this report is one set of questions posed by the CBC to assess 'the opinions of Canadians as to what the CBC should be doing. . . .' Six 'major CBC aims' were listed for assessment in these words:

1 to encourage Canadian talent;
2 to contribute to the education of the people;
3 to let people know what's happening in the world today;
4 to entertain the public;

5 to help Canadians in all parts of Canada understand and learn about each other;
6 to help French and English Canadians to understand and learn about each other.

It will be seen that of the six aims, the second specifically mentions 'education of the public', while the third, fifth, and sixth are, also, in part, educational aims. The figures in table 1 are derived from the annual reports of CBC and Société Radio Canada (1963–64):

Table 1: Public attitudes to selected aims of CBC broadcasting

Aim	Assessments (percentages)			
	Very important	Important	Not very/not at all important	Don't know
2 Educate	57	37	4	2
3 Inform	65	33	1	1
4 Entertain	41	52	6	1
6 Anglo-French understanding	47	42	8	3

It is of some interest to note that the specific educational aim rates more highly than the entertainment aim. It is perhaps of interest, too, that in a second set of questions aimed at assessing 'how well CBC fulfils (these) six major aims', eighty-five per cent felt that the CBC fulfilled the specific educational aim (the second aim listed above) 'Very well' or 'Well' (Details in table 2).

Table 2: Public assessments of CBC's achievement

Aim	Assessments (percentages)			
	Very well	Well	Badly/very badly	Don't know
2 Educate	25	60	8	7
3 Inform	42	51	4	3
4 Entertain	24	59	13	4
6 Anglo-French understanding	14	43	26	17

While this survey does not specifically mention adult educational broadcasting the questions reflect accurately enough the concern that the CBC has for educational broadcasting in general, and the answers record public endorsement of and, broadly speaking, satisfaction with, its policies. There can be no doubt that educational broadcasting as it exists in Canada today has been influenced primarily by the CBC. This is not, of course, to deny that privately-owned broadcasting stations have played their part in its development. If for no other reason, however, than that the CBC has provided the only national radio network, and, until 1961, the only national television network, the CBC has been the dominant force in Canadian broadcasting.

In view of its central importance, more must be said about this organisation and its programming policies; but since the CBC is an exceedingly complex and dynamic organisation serving a vast country that spans five time-zones and has, in addition, two special time-zones (Newfoundland and Yukon), and since it is composed of two separate network structures serving English-speaking and French-speaking Canadians, and especially since there is uncertainty within Parliament about the role CBC should play and how it should be financed, there are obvious dangers in any attempt to write briefly about it.

The Canadian Broadcasting Corporation came into being in 1936, developing from the Canadian Radio Broadcasting Commission which had its beginnings in 1932. In proposing this national service, Prime Minister R. B. Bennett referred to it as 'the agency by which national consciousness may be featured and sustained and national unity still further strengthened'. One of the arguments often used by supporters of CBC today, as then, is that Canada is a vast nation strung out along two railway lines just north of the United States border, and the most economical lines of communication are north and south rather than east and west. There is a consequent fear that, without a national broadcasting service similar in nature to the CBC, Canadians would all too quickly lose their 'national consciousness' and become 'Americanised'.* In order to achieve this national service Canadian leaders rejected the commercial approach to broadcasting favoured in the United States, choosing instead to follow patterns established in Europe, and especially in Great Britain. Supported by Parliamentarians of all political hues, Conservative Prime Minister Bennett's words may be taken as representative of the general attitude of the time:

> No other scheme than that of public ownership can ensure to the people of this country, without regard to class or place, equal enjoyment of the benefits and pleasures of radio broadcasting. Private ownership must necessarily discriminate between densely and sparsely populated areas. . . . It does not seem right that in Canada the towns should be preferred to the countryside or the prosperous communities to those less fortunate. In fact, if no other course were possible, it might be fair to suggest that it should be the other way about. Happily, however, under this system, there is no need for discrimination; all may be served alike.†

The development of this service did not rule out the possibility of privately owned radio stations in Canada. Indeed, the CBC network service, both for radio and, later, for television, has depended in large part on the inclusion of privately-owned stations to supplement the service of CBC-owned and operated stations.

---

* cf *Report, Royal Commission on Broadcasting* 1957, *Queen's printer*, p. 8.

† Quoted from *The CBC and Public affairs Broadcasting* by F. W. Peers, pp. 4–5.

The beliefs underlying CBC's programming policy found renewed expression in the 1962–63 *Annual Report*:

> Assuming each man to be a man of many interests, CBC programs must be concerned with his many needs and aspirations, with entertainment; relaxation; the imparting of impartial news and information; the vitality of the nation's democratic institutions and values—free speech, the rule of law, respect for the individual, freedom of worship, freedom of inquiry; the health of the nation, the efficiency of its economy and its good name abroad; politics and public life; sport; the education of its youth; and the creative arts which are the life blood of programs.

Then, in a section entitled 'Educational, Cultural and Youth', the *Annual Report* proceeds:

> In countries which have not yet achieved the living standards of Canada—in particular, those countries which have just emerged into a state of self-government —radio and television are becoming prime tools for the education of the people. Besides school broadcasts, these newly independent countries which already enjoy a broadcasting system are engaging in programs geared for adult education, for cultural enlargement and for communication with the countries' youth. . . .
>
> While this use of broadcasting is an obvious one for under-developed nations, it is no less important for Canada. A highly developed society needs an intelligently-informed citizenry, capable of understanding and coping with the problems which confront it in its daily life.

This is not to say that all Canadian educators are satisfied with the CBC's efforts in educational broadcasting—nor, for that matter, are the programme planners who are interested in this kind of programming. In a letter to me, Mr David Walker, Supervisor of Information and Adult Education Programmes in CBC's Department of Public Affairs, points out that while the CBC has gained recognition for its programming of adult education programmes for general audiences, on the whole Canadian television has been tardy in the development of 'continuing, progressively graduated courses for adults interested in gaining some sort of academic credit'. Mr Walker went on to say:

> As a broadcaster interested in adult education in all its expressions, I find this lack of initiative places the CBC, as a national broadcasting organisation, in a difficult position. At a time when newer broadcasting systems in the developing countries find a clear role to play in transmitting courses in adult education, the CBC seems timid. At a time when American broadcasters and academies have joined forces to program television schedules rich in series of formal instruction, the CBC lags.
>
> The reason, it seems to me, lies in the failure of Canadian educators to press for access to television on a national scale, and the financial problems the CBC has in meeting its mandate to program a television service for the widest possible range of interests.

Both because it is a publicly-owned corporation and because it has had to depend since 1952 on a percentage of commercial revenue to finance its service, the CBC cannot be indifferent to the tastes and interests of the majority of its audiences. Commercial considerations are of course especially important for television with its higher costs, and more especially, for CBC, since 1960 when independent television stations began to appear in the larger and commercially richer metropolitan centres. The subsequent linking of most of these private stations in a commercial television network, CTV, has magnified the problem (CTV began operations in 1961 and reaches seventy-three per cent of the population).

The CBC's financial position has not really been secure since 1952—the year in which television began in Canada—at which time Parliament voted to adopt a new system of financing. Instead of continuing with the practice of charging a licence fee for each radio set—a fee that would have to be increased to meet television costs—the listener and viewer would have to pay an excise tax on the purchase of each new set. From the very beginning, however, this tax has not provided enough income for operating costs, and the CBC has since then depended on annual grants from Parliament, in addition to its revenue from advertising. The inability to plan on a long-term basis has led to uncertainty within the CBC, and it has been suggested that both the CBC and private broadcasters be given a ten-year charter similar to the practice prevailing in the United Kingdom.

Despite commercial considerations and uncertainty about the future, CBC has included in its schedules programmes that would appear at the bottom of commercial rating lists, if they appeared at all. This is not to say that all educational broadcasting consists of low-rating programmes, since one of CBC's most successful programmes in recent years has in fact been a frankly educational science programme, 'The Nature of Things' (telecast weekly on the national television network in a close to prime viewing period, from 10.30 to 11.00 pm on Tuesdays). Most of CBC's educational programmes, however, are planned for minority audiences.

The crowded campus

More and more leading Canadian educators have been stressing the potential worth of television for adult education, both for work with regular students and with older adults enrolled in extension or extra-mural courses. Possibly the best single piece of evidence for this statement is to be found in a Report of the Presidents of the Universities of Ontario to the Advisory Committee on University Affairs on *Post-Secondary Education in Ontario—1962–1970*, published in May, 1962. This study was motivated by statistical projections that indicated extremely heavy demands for entry to the universities in the near future. Other projections indicated that, under normal expansion rates of qualified staff and classroom and laboratory facilities, the universities would not be able to meet demands for entry. The committee was sufficiently concerned to use the expression 'shock wave' to refer to expected applications for admission in 1965, to be followed immediately by a further major increase in 1966.

This crisis would have its repercussions on adult education:

> in view of the strain that the graduate programme will immediately impose on the staff, the committee believes that extension work will have to be done

> increasingly with the aid of television, videotape and other new media of communication.

The Presidents' Report envisaged that television facilities for adult education might have to be pressed into emergency service for higher education. This proposal would entail the creation of a new college and of a special television station:

> The suggestion is that all the existing universities co-operate in the establishment of a large liberal arts college—'Ontario College'—which would offer a three-year general arts course from Grade 13, leading to the BA degree. The fee would be lower than university fees, but high enough to discourage dilettantes. The students would report to their nearest regional university in December, when the regular students were having their break; on each university campus there would be a staff of instructors, readers, and student advisers, who would introduce the students to the campus and arrange for their periodical tutorial and/or laboratory sessions. Instruction in the various subjects would be televised from a central point . . . instruction would be given by scholars seconded from the universities on a year's leave of absence. The students would have a timetable, and would watch the appropriate classes on television in their own homes during the week, do the required reading, and mail their written assignments to their instructor at the regional university. They would attend periodic seminars, and devices like language laboratories could be exploited to the full.

The committee noted that:

> the graduate work . . . would be combined with extension work from the start, and would gradually move over into the field of adult education as the supply of staff for the universities and colleges catches up with the demand.

As I have mentioned earlier, some Canadian universities are already involved in using closed-circuit television and several are now broadcasting credit courses on broadcast transmission television. Many universities have extensive plans for closed-circuit installations—Sir George Williams University in Montreal, for instance, will have it throughout the new ten-storey building now under construction, and the new Scarborough College (University of Toronto), one of two colleges to be developed away from the central Toronto campus, will include a television building with one large studio and five smaller demonstration studios.

II Educational television programmes

In view of the dominance of the CBC in the development of educational broadcasting as it exists in Canada, it may be useful to present a general survey of educational broadcasting within the CBC. This should indicate not only different categories of involvement of broadcasting agencies in adult education, but also the variety of types of educational television for adults, ranging from information and 'cultural' series to formal credit-course series. This, in turn, will reflect the nature of the audiences for which the programmes are designed.

In presenting this survey I shall look briefly first at CBC's broadcasting for elementary and secondary schools. Even though not directly relevant, it is that aspect of CBC's specialised educational broadcasting with the longest history; through its programmes for schools, CBC had first to come to terms with the structure of education in Canada. I shall then go on to consider educational programmes for adults produced by the CBC on its own initiative; programmes produced in co-operation with universities; and lastly those produced in co-operation with adult education organisations. These four categories of involvement hold true, although to a lesser extent, of many privately-owned Canadian television stations.

School broadcasts

Mr R. S. Lambert (CBC's first supervisor of the Department of School Broadcasts, from 1943 to 1960) writes in his book, *School Broadcasting in Canada*, 'from its inception in 1936, the CBC indicated its readiness to place its facilities, as far as feasible, at the service of departments of education'.

One of the factors in Mr Lambert's qualifying phrase, 'as far as feasible', is the nature of Canada's constitution, The British North America Act, which prescribes that education in Canada is a *provincial* responsibility, while communications are a *federal* responsibility.

Despite this limitation, the CBC and provincial officers of education were able to develop a system that, for the most part, was felt to safeguard provincial interests within a national-broadcasting service. As early as 1940 the CBC, in co-operation with the provincial departments of education of Nova Scotia, British Columbia and Quebec, began regular series of provincial radio broadcasts designed to 'enrich' the curricula of schools within these provinces.

After this beginning other provinces became interested, and in 1942 a national school broadcasting service was initiated. Working through the National Advisory Council on School Broadcasting—an organisation in which every province is represented, especially created as an intermediary between the provinces and the national broadcasting service—the School Broadcasts Department of CBC's English Network began the production of programmes to be broadcast in every province.

In 1954 the CBC began its first school television broadcasting, and now* despite the added problems of increased production and transmission costs in television, broadcasts annually, on a national basis, two half-hourly programmes each week from the third week in October to the end of May.

Adult education programmes initiated by the CBC

1 *General culture*

CBC programmes that could be described as 'general culture' are almost too numerous to mention. Most of the programmes produced by the Department of Public Affairs and the Department of Farm and Fisheries Broadcasts of the English Network, as well as their counterparts in the French Network, could be regarded in the broad sense as 'educational' television.

I have already mentioned the science series 'The Nature of Things', which is a well-written, well-produced programme that aims, sometimes in an amusing way, to present 'science for the layman'. This programme was a logical development from an earlier series, 'Two for Physics', which had as its 'stars' two physicists from the University of Toronto, Professors J. N. P. Hume and D. G. Ivey. With the support of skilful production, they successfully demonstrated that many aspects of science could be explained by means of television to a general audience of adults. As a result, science programming for adults has become a regular part of CBC output; CBC's Department of Public Affairs has a production unit specialising in science programmes.

Another general educational programme was 'The Lively Arts', presented for two seasons between 1961 and the spring of 1963. This carefully produced, well-planned series of half-hour programmes was broadcast weekly, displaying the arts in all their forms. It included programmes on outstanding artists and works of art from all parts of the world and all periods of time.

Most of these CBC-initiated programmes on the English Network have their counterparts on the French Network, although programme-planning on each network is independent, with no conscious attempt to follow the example of the other. 'The Lively Arts', for example, had its counterpart in 'Présence de l'Art', while 'The Nature of Things' had its counterpart in 'Le Roman de la Science'.

Perhaps the longest-living example of a CBC-initiated television programme that may be regarded as adult educational is 'Explorations', a half-hour weekly series that was telecast every season from 1956 to 1964. In its first year 'Explorations' dealt with such topics as the idea of Utopia, Einstein's theory of relativity, musical form and theory, Vancouver's 'Skid Road' and the university crisis. In recent years it has presented dramatised series in Canadian history, and explored social problems in Canada (there were, for example, programmes on the Doukhobours, on Canadian Indians, and on Canadian Negroes)*.

There are many other examples of programmes ostensibly designed for

---

* Since programme schedules are forever changing it is impossible to present a report that will not soon be out of date. Present tense, in much of the following, refers to the 1964–65 broadcast season.

'the general audience', although programme planners are aware that only a minority of viewers will be interested—especially in the larger cities with a choice of at least two Canadian channels (CBC and a privately-owned station) plus two and sometimes three American network stations located close to the Canadian border. In presenting these programmes the CBC, for the most part, treats them as they would other 'general audience' programmes. Occasionally scripts and support literature may be offered to viewers, but there is no attempt to organise viewing groups, encourage audience participation or make kinerecordings or audio-tapes available to individuals or organisations.

2 *Formal adult education*

The CBC also initiates formal adult education television programmes. Perhaps the best example is 'Speaking French', which had its beginnings in local telecasts in Montreal in 1957 and has been broadcast on other stations of the network since 1961. The programme is designed to provide a working knowledge of French for English-speaking Canadians; Professor Jean-Paul Vinay, of the University of Montreal, is the host, writer, and programme planner. A conscious attempt is made to encourage audience activity, if not participation. Study summaries of each programme are offered and viewers are urged to write for them in advance. During the 1963 season the CBC mailed out approximately 18,000 summaries per week, which is some indication of the success of this programme. It has been estimated that it is watched regularly by approximately 152,000 viewers. Through the years it has evolved from a classroom lecture into a programme which makes full use of the medium. Professor Vinay still introduces the topics and teaches throughout, but he is now assisted by an attractive female 'student', as well as a male actor with a flair for comedy and mime. Entertaining vignettes making full use of language on the topic for the day are written into the programme.

Co-operation with universities

It has not been felt necessary to create a department within the CBC specifically designed to serve universities. There is no organisation such as the National Advisory Council on School Broadcasting to serve as an intermediary between broadcasters and the universities. Co-operation has been accomplished in the English Network through the Department of Public Affairs, and in the French network through the Department of Adult Education and Public Affairs and the Department of Institutional Broadcasts. This latter department (Institutional Broadcasts) is responsible for all 'teaching broadcasts'—that is to say, programmes in which pedagogical aims are paramount—on the French Network, whether they be for schools or universities, while the Department of Adult Education and Public Affairs is responsible for less formal adult education programmes. In the English Network, on the other hand, there is an agreement between the Department of Schools and Youth Programming and the Department of Public Affairs that the latter should be responsible for university and adult education broadcasts, whether formal telecourses or the public affairs/general information type of programmes.

The fact that there is only this limited organisation within CBC to serve university broadcasts is perhaps significant. With CBC's particular mandate, if there had been a significant national demand for a special department it would certainly have been created. It is fair to say that, with a few exceptions, Canadian universities have made little demand on the CBC for the development of educational broadcasting, although two of the earliest radio stations in Canada were established by universities, specifically for the purpose of educational broadcasting.*

Apart from these exceptions, however, universities have remained aloof from involvement in station operation. Although radio frequencies were reserved by the federal authority for possible educational use, and although the costs of a modest radio station are not prohibitive (the University of Alberta station, for example, was built at a cost of approximately $7,500), Canadian universities simply have not applied for station licences. Indeed a general lack of response to radio on the part of Canadian educators, including universities, led to reluctance on the part of the Board of Broadcast Governors to make a blanket reservation of television channels for possible educational use.

The first involvement of the CBC in co-operation with a university was in 1952, the very first season of Canadian television. The programme was entitled 'Varsity Story', and was produced in co-operation with the University of Toronto. In the following year, again on the initiative of the CBC, the first series of individual public affairs programmes in co-operation with several universities was presented. This series, entitled 'Exploring Minds', lasted for three successive years and might well have continued, it appears, were it not for the strength of the influence and lack of unanimity of the university advisory committees. These early co-operative experiments were intended to be 'cultural' public affairs programmes—indeed, the 'Exploring Minds' series regularly employed professional actors rather than professors—and only in the broadest of senses could they be regarded as 'educational television'.

In 1957 the CBC, again in co-operation with the University of Toronto, began the first Canadian telecourse with a series of twelve half-hour lectures on the psychology of learning under the title 'Live and Learn'. This still flourishing programme has since included topics as diverse as physics, geology, architecture, psychiatry and archaeology. Under the same title the CBC in Toronto produced a series on chemistry with McMaster University, and a second series in psychology, on problems of inter-personal communication.

---

* In 1923 Queen's University, in Kingston, Ontario, started a modest station that is still in operation and, in 1927, through a small piece of guile in his budgeting (diverting what was nominally a salary for a new assistant), the Director of Extension of the University of Alberta succeeded in setting up a radio station. This was operated by the University of Alberta until 1945 when it passed into the control of the telephone system of the Alberta government; and for the first ten years of its existence its programmes were strictly for adult education. A third notable example of a university-operated radio station is that operated by St Francis Xavier University in Antigonish, Nova Scotia, created primarily to serve the 'Antigonish Movement', probably the most successful and best known Canadian venture in adult education.

The Ottawa Public Affairs unit of the CBC has also used the same title to produce local series with the University of Ottawa. Several of these series, designed initially as local broadcasts, have been repeated on the national CBC Television Network. In the 1962–63 season the Ottawa and Toronto CBC Television stations began an exchange of their local series, to broadcast in each region thirty-nine half-hour programmes (there were five separate series to total the thirty-nine broadcasts). And in the past season the Public Affairs unit in Winnipeg has joined in the exchange of these local series with their seven-part series on archaeology, produced in co-operation with the University of Manitoba. It is probable that this exchange of local 'Live and Learn' series will soon broaden to include other regions and universities in Canada.

In the 1960–61 season, the first television credit course in Canada was produced by the CBC, again in co-operation with the University of Toronto. This was a series of forty-eight half-hour television lessons entitled 'Beginning Russian'. Enrolled students who followed the course, completed written work and attended tutorial classes were entitled to write the same examination as first-year students working for a BA degree. The nature of the course and the registration restrictions necessarily limited enrolment, as was expected by all who were involved in planning the experiment. Although there were some drop-outs, twenty-seven registrants persisted in the course and wrote the examinations, of whom twenty-one were successful. These results were regarded as normal for the course. In addition to viewer-students, however, about 1,100 persons within range of the Toronto station followed the series regularly, and many more watched occasional programmes.

The next significant development in credit-course educational television began in the 1961–62 season with the French Network organisation of CBC co-operating with the University of Montreal. In that season three telecourses were presented, in French literature, geography and biology, drawing from the regular *baccalaureate* programmes of the Faculty of Arts, the Faculty of Letters, and the Faculty of Science. A press release issued by the University in August, 1962, reported 'unexpected results':

(*a*) Registration for the three courses numbered 1,118; sixty-eight per cent of the students who had registered wrote the exams and around eighty-five per cent of them with success.

(*b*) 3,319 sets of mimeographed notes were sold to the public by the University of Montreal.

(*c*) A survey conducted at the request of the CBC revealed that over 14,000 TV sets were tuned on the first semester and 25,000 on the second semester.

The success of the first season's experiment quickly led to expansion, and in the next season the University of Montreal and CBC co-operated to present six credit telecourses on the French national network. Whereas the three courses offered in the first season were only telecast locally (just as the University of Toronto telecourses were broadcast locally only in the Toronto area), the six courses in the 1962–63 season were broadcast on CBC French network stations between Moncton, New Brunswick and St Boniface, Manitoba (the twin city of Winnipeg). The six subjects were physical anthropology, French grammar, modern physics, geography, economics and French literature.

In the following season, Laval University joined the University of Montreal, so that a course offered by a professor from Laval University, for example, could be taken by a student registered at the University of Montreal, while each university would administer its own registration, pay its own professors, collect fees, and prepare and mark its own examinations. In the 1964–65 season, the Universities of Ottawa and Sherbrooke joined this co-operative venture. The latest development is that the inter-university committee made up of the Directors of Extension of these four universities has issued an invitation to the University of Moncton (in New Brunswick) to join them.

In the 1962–63 season, a year after the beginning of the French Network credit-course programme, Sir George Williams University, in Montreal, offered its first telecourse for credit. This was produced in co-operation with the CBC and was telecast only on the Montreal CBC station. The subject was 'Shakespeare' and the course was intended for second-year Art students. A total of 502 people registered for the course, eighty-six of whom were students of Sir George Williams University, the remainder (416) being 'non-credit' viewers. Sixty-seven students persisted through to writing the final examination, and of these sixty-one were successful. In the next season (1963–64), Sir George Williams offered a second-year telecourse in economics, in which 429 people registered, 119 of whom were credit students. In this course ninety-three students wrote the final examination, eighty-four successfully. In the current academic year, Sir George Williams University, again in co-operation with the CBC, offered another second-year course on English literature.

A significant part of the mandate of the Canadian Broadcasting Corporation has been to serve farmers and fishermen, and it might well be said that CBC's Department of Farm and Fisheries Broadcasts is primarily devoted to adult education programmes. Although most of these programmes have been produced on the initiative of the CBC, in 1963 the CBC co-operated with Macdonald College of McGill University to produce a series of five programmes entitled 'Focus on Forestry'. This series, 'oriented to the production of wood and maple products from the farm woodlot and sugar bush', was telecast on CBC and CBC-affiliated stations throughout the province of Quebec.

To the best of my knowledge, these are the highlights of educational television in Canadian adult education, produced by the CBC in co-operation with universities. As I have indicated, however, some privately-owned television stations have also been active in this kind of programming; CFTM-TV in Montreal, is an outstanding example.

Co-operation with adult education organisations

There is a long and continuous record of co-operation between the CBC and adult education organisations in Canada, which originated in the days of radio. One example of such co-operation is particularly worth noting. In 1959 the Metropolitan Educational Television Association of Toronto was created, largely because some educators wanted ultimately to have an educational television station, and feared that unless their wishes were made known all available television frequencies might be allocated to commercial interests. Representatives of the University of Toronto and the Toronto Board of Education were joined by other educational organisations in the area to establish an office that has since been active in promoting an understanding of the use of television in education. META has also been active in procuring, producing and co-operating in the production of a variety of educational television programmes. These have been broadcast on a number of television stations. The most ambitious project, however, was a series of seventy-two half-hour programmes in a series entitled 'Let's Speak English', produced by the CBC in association with META. This series, designed primarily for non-English-speaking immigrants, was first broadcast in Toronto in 1961. During the 1962–63 season it was presented in Calgary, Regina, Saskatoon, and London, Ontario; and it seems likely that it will be broadcast and re-broadcast in other Canadian centres in the future. Another series produced by the CBC in association with META was seven half-hour programmes entitled 'Never too Late', broadcast in Toronto during the 1962–63 season. Their purpose was to indicate the variety of opportunities for adult education in the Toronto area.

A final example of a co-operative television venture is one that, if it comes to fruition, will be the most ambitious ETV project ever attempted in Canada—a national programme on the language and culture of French-Canada for English-speaking viewers, with the possibility later of an English programme for French-speaking viewers. This project now being explored under the sponsorship of the CBC and the Canadian Universities Foundation (a national organisation in which every Canadian university is represented) was first proposed in October 1963. Since that time the sponsors have held several meetings attended by delegates representing the Canadian Association for Adult Education, the Canadian Association of Directors of Extension and Summer Schools, the Canadian Education Association, the Canadian Teachers' Federation, the Canadian Association of Linguistics, the Canadian Association of University Teachers of French, and language-teaching experts from several universities. The proposed aims for the project are to make French more comprehensible, to lay the basis for an ability to speak French, and to provide a deeper knowledge and understanding of French-Canadian life and culture.*

This has been a brief and much too general survey of adult education television programming especially as it has developed within the CBC.

---

* It now appears that CBC management has decided that finance cannot be made available for the project.

Among other deficiencies, I am conscious of the relative neglect of French Network programming. It may be taken for granted, however, that there has been a roughly parallel development of educational broadcasting in both networks. My purpose has been to indicate the variety of uses of open-circuit television for educational purposes, particularly for adult education, in Canada and to indicate the wide range of programming, from the 'general audience' type of information programme initiated by broadcasting agencies, to credit telecourses leading to degrees. Programme techniques similarly run the gamut from the 'speaker-at-a-desk' approach to elaborately-produced programmes with expensive sets, actors, film, still photographs, and a wide range of properties. It may be seen that it is not easy to make any generalisations about the use of television for adult education in Canada, except that educational television is at present in an extremely dynamic state.

III Community use of broadcasting

Although the range of Canadian adult education is wide—both in subjects and in methods of organisation—practicality has been its dominant tone. The Antigonish movement, for example, placed its chief emphasis on economic action, and education grew out of and contributed to material betterment. Antigonish believed also that people must be reached in large numbers for a community to be vitalised, and that these large numbers must be encouraged to study and discuss in small groups for the effects of mass meetings to be profoundly educational and lasting. Radio could reach many more people than any university extension department and 'Farm Radio Forum' converted Antigonish practice into one of the most successful examples of a mass medium being used for adult education. It seems appropriate to include here a brief historical note on 'Farm Radio Forum' (and its civic equivalent 'Citizens Forum') because both programmes were inherited by television and because there is a useful lesson to be learnt about the relative merits of the two media—and about the importance of a complementary field organisation—from what is, in its outcome, the chastening story of this inheritance.

Farm Radio Forum

After beginning in eastern Canada early in 1941, 'Farm Radio Forum' added the adjective 'National' to its title in the autumn of that same year. The programme was sponsored by the Canadian Association for Adult Education, the Canadian Federation of Agriculture, and the CBC. Within a few years it was a national institution. Throughout the 1948–49 season, for example, 1,588 Farm Forum groups met regularly to listen to the weekly radio programme, and to stay on to discuss it. There was an average of seventeen members to each group, with a total of over 27,000 people across the nation. Various broadcasting techniques have been used over the years, including dramatised broadcasts, discussion-group sessions and interviews with experts.

With the advent of television, however, the number of Forums declined. By the 1960–61 season the groups had fallen below 500, and at the end of January, 1964, there were 301 forum groups meeting regularly. Television was generally considered to be itself the cause for the decline, and to test this belief the CBC and planners of National Farm Forum tried various experiments. For instance, in the 1957–58 season six Forum programmes were presented on television in one rural area of Ontario (Wingham) served by only one station, and received by people on television and on radio. Mr R. G. Knowles, National Supervisor of CBC's Department of Farm and Fisheries Broadcasts, has reported on this experiment:

> . . . the Audience Research results indicated that . . . there was a wide interest in the presentation on television—almost everyone, non-farm dwellers as well as farmers, with television, had seen some or all of the programs and enjoyed them (there was no alternate viewing for this area). Within the 130 groups within the

> Wingham area which were surveyed, two things were significant. . . . It appeared in an assessment of the audience that those who saw the program on television had no better discussions than the groups in the area who stuck to the radio broadcast. There was a tendency for the television groups to want to view the program at home and forego the discussion rather than travel to their neighbours for the Farm Forum discussions. There was some hesitancy to turn the television set off after the program for the discussion.
>
> The experiment was disappointing . . . simply putting the program on television wasn't the answer to get a large number of new groups which would be the lifeblood of the movement.

Although the programme has continued despite the decline in Forum groups, its sponsors are in a quandary about its future. Within the past year the CBC has been making an assessment of all of its Farm programmes. If 'Farm Radio Forum' is to survive, its traditional form must in some way be altered.*

Citizens' Forum

The radio programme 'Citizens' Forum' developed on the initiative of the adult education movement in Canada in response to the war crisis towards the end of 1942. A group of adult educators felt that the movement should be giving more positive leadership. In that year CBC had been broadcasting a discussion programme, 'Of Things to Come', that appeared to the CAAE to be a suitable vehicle for their citizenship work. The major purpose of the new programme, according to Mrs Isabel Wilson, who has long been associated with the programme as its national secretary, 'was to bring about a heightened concern in the political, social and economic questions of the day'. She described its techniques as follows:

> The pattern worked out in Farm Forum was taken over. The radio broadcast, the printed study material, group discussion, and group reports to the provincial office, form the framework of the program. Co-operation with the CBC was undertaken on the same basis as in the other forum. The CBC is responsible for securing speakers for the panels, and for producing the broadcasts, including payment of speakers' fees and necessary travelling expenses. . . . The CAAE prepared study pamphlets for the use of group members, and assumes responsibility for organising groups and giving them service. It also arranges sponsorship for the public meetings in which most broadcasts now originate. A national secretary for Citizens' Forum is a staff member of the CAAE.†

In the first year of 'Citizens' Forum' 20,000 people took part in organised discussion groups across the country, and over 315,000 study bulletins were distributed. In the second season, 1944–45, the year of its most active group participation, the programme had approximately 800 registered groups across the country, with an unnumbered audience of many thousands more individuals. After the war, however, the number of groups declined to approximately 400 in 1950. The decline of group activity was hastened with the advent of television two years later. By 1955 it was apparent that 'CF' could not remain a major discussion programme if it continued to be heard only on radio. It was scheduled for broadcast on television in the autumn of that year. This decision provoked an interesting reaction on the part of citizens from all parts of Canada who made up the 'Citizens' Forum' Board. In notes kindly prepared for this report, Mrs Wilson writes:

---

* 'Farm Radio Forum' ceased broadcasting in April 1965.—Ed.

† 'Citizens' Forum' by Isabel Wilson, reprinted in *Adult Education in Canada*, published by Canadian Association for Adult Education. Ed. J. R. Kidd, 1950, p 180.

> It should be stressed that the 'Citizens' Forum' Board did not initiate the move, and was actually much less than enthusiastic about it. Most Board members were not particularly interested in TV and were simply not aware of the shift in Canadian listening habits. A few were actively hostile and declared their intention never to own a set. But others honestly feared the changes that TV would bring.

And there were changes. To begin with, the forty-five minutes had to be reduced to a half-hour. Then, to quote Mrs Wilson:

> It was impossible to break the TV national network for the five-minute provincial report. There was, therefore, no period on either radio or TV for the provincial secretary to report group opinion, to maintain group interest, or to organize new groups.
>
> It was impossible to obtain a period on television in the early evening. The CBC found it necessary to carry mostly sponsored programs up to the ten o'clock deadline. It is a question whether groups in any number could have been organized around TV when the program itself did not promote the idea. Still the time element was a factor. Groups would not likely meet for discussion around a program which did not conclude until 10.30 o'clock.
>
> 'CF' broadcasts could no longer originate in small communities before public meetings. They had to be produced in one of the five major cities in which television production was carried on. Studio audiences were used, but these do not take the place of public meetings as a means of program promotion or of involving a community.

The problems created by attempting to produce simultaneous broadcasts for radio and television inevitably led to a demand for separating the productions. Part of the demand was initiated by television producers, who, as Mrs Wilson puts it, were simply not satisfied with 'taking pictures of a radio panel discussion'. And part of the demand was from 'Citizens' Forum' participants who felt that 'radio could keep the interest of the groups in mind' while 'TV could go ahead to try to build the mass viewing audience'. During each of the 1957–58 and 1959–60 seasons one separate television programme was produced, in addition to simulcasts of the rest of the Forum discussions. Then, in the 1961–62 season 'Citizens' Forum' presented thirteen television programmes entitled 'Industry and the Way People Live' which, as Mrs Wilson writes, 'had no counterpart on radio at all, and could not have been adapted to that medium'. This pattern was continued in the 1962–63 season. 'Citizens' Forum' became, in effect, two separate programmes, one for radio and the other for television. Finally, the name 'Citizens' Forum' was replaced on television with 'The Sixties'.

Although the CAAE is still involved in planning the television programme in co-operation with the CBC, the idea of a citizens' forum for television, seems, at least for the present, to have died.

CAAE sponsorship

With the decline of the forum activity, the administrative organisation that existed to serve these radio programmes atrophied. And when confronted with the lack of significant community response to the modest and possibly impractical experiments in forum television programmes, the forum organisation of CAAE withered. This lamentable fact was forcibly impressed on me when I began to make enquiries about the possibility of producing the national French television course referred to earlier. There is now no Canadian adult education organisation that could effectively undertake to organise the community-use of such a project.

The Canadian Association for Adult Education, with its experience of sponsoring 'Farm Forum' and 'Citizens' Forum' is the obvious national organisation in Canada to use as a basis for the development of a co-ordinated scheme of group viewing and indeed it is eager to undertake a more ambitious programme of organisation at the field or community level. But even a modest expansion would be financially impossible at present.

Because of lack of funds the CAAE has had to rely largely on voluntary support when organisation at the community level is attempted. Thus, very little has been accomplished to date in making use of educational television programmes. Nonetheless, in addition to the work the CAAE has been carrying on in co-operation with the CBC, a noteworthy development in promoting the use of educational programming was initiated in 1963–64 with the telecasting in a number of Canadian cities of an American ETV series, 'Exploring the Universe'. Working primarily through extension departments of six universities as well as the Vancouver School Board, the CAAE sponsored and promoted the telecasting of the series in Canada. The universities and the school board agreed to contact local television stations to negotiate broadcast times and to promote the series in their communities, and to hold seminars to supplement the television programmes.

On the basis of this venture a most ambitious project was sponsored by the CAAE during the current (1964–65) broadcast season, and this is worth noting in more detail. Significantly, the series used for this project, 'Metropolis—Creator or Destroyer', was also produced by Americans, primarily for the use of Americans. The American producer and adult educators who planned this series of eight half-hour programmes on film hoped that it might be used in Canada, however, and the CAAE undertook to sponsor it. The programmes were advertised as dealing with human problems in the modern age and the psychological dangers of much of today's urban expansion and redevelopment.

Since the films were produced primarily with an American audience in mind, the CAAE negotiated with participating Canadian television stations to produce local 'follow-up' programmes to relate the general topic to specific local problems. The community organisation that sponsored this series in Toronto (where the series was presented by the local CBC television station) was somewhat more advanced than in other centres. Co-operating groups in Toronto included such organisations as the Association of Women Electors, the Kensington Merchants' and Home-Owners' Association, the Alexander Park Citizens' Committee, and a number of rate-payers' associations. But, as CAAE's Director, Dr Alan Thomas emphasises, this is barely a beginning—and a beginning that, regrettably, has had to rely on an American series.

IV Planning and production

The decline of the 'Forum' programmes draws attention to the different elements that have to be blended together before adult education is able to derive its full strength from television. These elements can be analysed more specifically, and in this section I want to consider three that are most important in Canada: (*a*) the relationships, institutional and personal, that exist between the worlds of education and of television; (*b*) the problems of accommodating adult education programmes on channels that have other needs to satisfy, problems most sharply exemplified by the question of programme timing; (*c*) the provision of training, for those involved in making adult education programmes or in their use at the reception end, on which depends the progressive improvement of this joint enterprise.

Co-operation and liaison

It is not easy to make generalisations about co-operation and liaison between educators and broadcasters. While the degree of co-operation and liaison varies from 'relatively little' in general audience programmes to 'considerable' in the more formally pedagogical and institutionalised telecourses, relationships vary from programme to programme and place to place.

In CBC 'general audience' adult education programmes, the initiative is usually held primarily by CBC programme organisers and producers. In the programme 'Explorations' (see p. 28) for example, experts may be commissioned for the writing and editing of scripts, for their advice, and, if they are good 'on camera', for appearances. While CBC public affairs programme planners are not prone to ignoring expert advice, they normally act on the assumption that for these 'general audience' programmes commissioned experts are, in effect, employees.

In the more formally pedagogical programme 'Speaking French' (see page 29), however, the central figure in the planning and writing of each programme is the teacher-host, Professor Jean-Paul Vinay, even though the series is CBC-initiated. The producer-director's role is to present Professor Vinay in the most effective manner to accomplish the pedagogical aim of each television lesson; and Professor Vinay prescribes that aim.

In planning the somewhat more institutionalised CBC programme 'The Sixties' (see p. 37) the co-sponsor of the programme, the CAAE, is represented by its national secretary for 'Citizens' Forum'. CAAE's national secretary and CBC's programme organiser meet regularly throughout each year, and, while involved in a current season, make plans for the ensuing one. Their practice has been to elicit suggestions for general topics during the winter and early spring prior to the beginning of each broadcast season. On the basis of questionnaires sent to members of the CAAE and CBC programme planners they choose topics, and then jointly try to realise their programme plans. When specific programmes are being planned for production, the programme organiser works more closely with the producer. (Within CBC's Department of Public Affairs producers are also directors, that is, they direct camera crews and studio arrangements, and they 'call the shots' in studio control rooms in the actual production of programmes.) When the programme reaches the stage of rehearsal, normally within three hours of videotaping for programmes of this nature, the producer seldom welcomes suggested changes by anyone, especially anyone with little or no actual experience as a television director. This is understandable when one considers the multiplicity of details to be quickly worked out, all aiming towards the production of a half-hour programme timed to the second.

The form taken by the co-operation between educators and broadcasters in planning the 'Live and Learn' (see p. 30) non-credit telecourses varies somewhat from region to region. In Toronto, for instance, the practice has developed for a programme organiser to be the CBC officer charged to plan programmes in co-operation with universities in the Toronto area. The Supervisor of Information and Adult Education Programmes, and the Supervising Producer for Television Public Affairs will meet with the local station manager to determine the number, length, and timing of programmes for the forthcoming season's schedule. When a schedule has been approved the Public Affairs officers and a programme organiser meet with the Assistant Director (Television) of the Division of Extension of the University of Toronto. The university officer will have considered possible programme series that could be offered by faculty members. Once a schedule of programme series has been approved by this group the CBC's programme organiser and the Assistant Director (Television) plan further meetings with prospective lecturers, and close co-operation is maintained until production planning is well under way.

It is CBC practice in more formal education series to accept that the educators are responsible for the content of these programmes (so long as it is compatible with the Broadcasting Act, for, finally, the broadcasting agency is legally responsible for all transmissions); thus educators have, in effect, a veto that necessarily extends into the form of the presentation of programmes. With rare exceptions agreement is reached concerning general production outlines well in advance of the day for videotaping. It is assumed, nevertheless, that the responsibility of the educator does not cease prior to the day of production.

The relationship between the CBC and universities is not quite so close in the planning and production of the Ottawa 'Live and Learn' series. The Ottawa CBC producer normally seeks clearance from a university administrator before planning specific series, and then works closely with faculty members chosen to prepare and present each series. Co-operation between producer and faculty member is close, but in the planning and production of programmes the university is represented by the faculty member who is presenting the series, rather than by a senior administrator.

Timing

However well they co-operate, educators and broadcasters still have problems when they broadcast on existing television facilities. Both educators and programme planners complain about the timing of programmes. This concerns all aspects of timing—the time of day at which programmes are scheduled, the length of individual programme periods, the length of series, and the control of broadcast schedules. This complaint was one of the basic arguments given by the Metropolitan Educational Television Association, Toronto, in its brief to the Board of Broadcast Governors requesting the reservation of a channel specifically for educational television. The relevant excerpt from the brief reads as follows:

> We are indeed fortunate in Canada to have the CBC—fortunate for its generally high standard of programming and for the extensive experimental work it has done to date in various kinds of educational radio and television broadcasting . . . However, even CBC is faced with certain restricting factors, in that demands on it are so many and so varied that it can only make a modest gesture towards meeting the requirements of educational television. It must think and plan its programs largely in national terms. It is not an educational television system as such; its programming must take into account the numerous and varied tastes of the whole Canadian population. Thus, with the best will in the world, CBC outlets cannot provide to educators sufficient broadcasting hours in the day, let alone at the right viewing time.

Although some privately-owned television stations provide generous amounts of time to educational broadcasting (and some others do very little), they face the same criticisms.

To begin with, educational programmes are seldom, if ever, scheduled in prime time (between 7.30 and 10.30 pm). The best time offered is usually from 10.30 to 11.00 pm on weekdays; and the programmes chosen for this period are only those with the most general appeal—for example 'The Sixties', 'Explorations', and 'The Nature of Things'. These programmes are seldom in a series of more than four. Normally, each individual programme (although appearing under a series name) is a self-contained unit. Programme planners generally assume that there will always be viewers who happen to tune in without having seen earlier programmes, and who, furthermore, will be unable to see the rest of the series.

A rough rule of thumb seems to apply in the scheduling of educational programmes. The more formally pedagogical the programme, the more likely it is to appear in a poor spot in the schedule. While general audience programmes appear close to prime time, the more formal 'Live and Learn' series produced in co-operation with universities is telecast in Toronto from 6.00 to 6.30 pm on Wednesdays, and rebroadcast from 12.30 to 1.00 pm on Sundays. The rebroadcast appears to be a concession made by programme directors in acknowledgment of the poor initial period, which happens to be a time when most male adults in Toronto are just arriving home and most female adults are getting the evening meal. But the Sunday rebroadcast period is no better.

The most formal educational television courses seem to have the lowest priority in the schedule. During the 1962–63 season the six credit telecourses on the French Network of the CBC (in co-operation with the University of Montreal) were scheduled for Saturday and Sunday mornings, in three forty-five minute periods each morning between 8.45 and 11.00 am.

The forty-five minute broadcast periods of the French Network telecourses depart from the norm for most educational television ventures in Canada, since most ETV programmes are no more and no less than a half-hour in length. This convention leads to another complaint about time. Occasionally planners for the more general educational television series might get 'special' material that merits more than a half-hour, and then, by making requests at least three months in advance they might be granted an hour in the schedule, probably from 10.00 to 11.00 pm. But the more formal non-credit telecourses are normally held to the half-hour period, which means about twenty-seven minutes of actual programme time after allowance is made for the opening and closing credits, and for the commercial and public service announcements that stations normally schedule at least every half hour.[*] There is very little flexibility and no opportunity for a low priority educational television programme to run over even for a few seconds. Programmes that do run over, possibly because of an error in timing, are mercilessly cut, on schedule. Although most programmes nowadays are videotaped, producers treat their productions as if they were live (because of the expense and loss of time involved in the editing of videotape), and normally they allow for a safety buffer in the closing credits—they may be strung out or compressed, to end precisely on time. And yet no reasonable planner would deny that a well-written lecture, including a lecture for television, must have its own logic; the imposition of a format that demands a length of either a half-hour or an hour cannot but be construed as artificial.

Another aspect of the time problem that is frustrating to Canadian educators who plan programmes in co-operation with broadcasting agencies is that they have no control over the lengths of series. Since the broadcasters must consider educational television as only a part of their service, and by no means widely popular, they are compelled to impose limits on the lengths of individual series. To begin with, programme directors are not normally inclined to schedule more than one half-hour programme per week, whereas the educator might feel that it is pedagogically desirable to have three programmes per week. And if the proposed series is a non-credit telecourse designed for viewers who will be held only by interesting productions, the inclination of programme planners is to keep series relatively short.

In recent years CBC programme planners have been developing an exchange of series among their regional stations. Thus, ideally, six regional

[*] Speaking from my own experience as a programme organiser for 'Live and Learn', I would have welcomed a three-quarter hour period for many of the series. One of my most frustrating experiences, for example, occurred during the planning and editing of a series of three programmes in biochemistry. Each of the three deserved at least three-quarters of an hour; and yet, on the other hand, they were so demanding on the viewer that an hour would probably have been too long. But during the normal broadcast day in Canada any television station within either the CBC or CTV networks must adhere to a rigid schedule, with programmes timed almost to the second to allow stations on the network to 'cut out', to broadcast local commercials and public service announcements.

centres would each produce a series consisting of six or seven programmes, and, with an inter-change of these series, each local station would telecast the normal seasonal complement of thirty-nine programmes. From the programme director's point of view, this system would offer the viewer a wider variety of series that are each liable to be better produced, since each region may concentrate on one short series rather than attempt to produce thirty-nine programmes for local transmission. Another important factor for the broadcasting company is that this method would considerably reduce total production costs. But what is ideal for the programme planner is, in this instance, by no means ideal for the educator. With this system in operation a university might be informed that there are no more than six (or seven) weeks available for the production of a series, and, if it wishes to co-operate, it must plan its series to fit the imposed pattern.

This lack of control by educators over the broadcast schedule occasionally leads to another frustrating problem; there is no guarantee that a series will continue without interruption. While most educators would undoubtedly agree that there must be some flexibility to allow for coverage of, say, a special news event, it is difficult to accept that their programmes should be pre-empted for, say, a sports event. One of the most difficult times of each year for Canadian programme planners occurs during the National Hockey League playoffs in the spring. When planning series such as 'The Sixties' or 'Explorations' programme planners must face the possibility that one or both of the two Canadian teams in the seven-team league might or might not be in both the semifinals and the finals; and each of these hockey series might end abruptly, with one team winning successive games, or they might run their full course, which, in the finals, involves seven games. To complicate matters further, the seven teams are located in three different time zones, and of course there is no way of planning in advance what broadcast periods will be affected.

One obvious solution to these problems would be for the universities to have their own station. In the long run, this would probably be most satisfactory for educators. But more could be done now, I believe, at least through CBC if universities were to organise on a national basis to demand more broadcast time and facilities. Mr David Walker, CBC's Supervisor of Information and Adult Education Programmes, has said, 'The CBC is a national organisation . . . and responds to national needs'. In correspondence with Mr Walker I asked, 'What would you hope for in CBC adult education broadcasting?'. He replied:

> It seems to me a pity that television broadcasting, which can teach, is not used more fully by Canadians for teaching.
>
> Starting with the present situation, it appears necessary to look for several things to happen before CBC television would be able to do that job.
>
> In the first place, large groups in Canadian education would have to become convinced that there was a need to give the best methods and best teachers the widest possible attention. In other words, Canadian educators would have to see compelling reasons to clear constitutional and political blocks to educational

co-operation on a national scale. Such a change in attitude might be produced by growing undergraduate populations, job displacement as a result of automation or a conviction that our educational resources at all levels were insufficient to provide the kind of society appropriate to our aspirations as a North American culture.

In the second place, such professional convictions would have to find the popular expression to enable the publicly-supported CBC to find money and scheduling time for educational broadcasting on a new scale and to maintain its existing statutory obligations.

Thirdly, educators and broadcasters would have to plan schemes to attract and train teachers and producers in the sensibilities required for the best possible communication of ideas and disciplines.

None of these are small projects, involving as they do the shaping of new attitudes, new constitutional understandings, new fiscal patterns. However, it is precisely that sort of evolution which lies at the core of adult education as I understand it. Adult education is to my mind the civilised process of social adaptation.

Training

Recently an acquaintance of mine, an engineer whose speciality is television equipment, decided that he should take a short course in production techniques for educational television, and, after several enquiries, began to direct his attention to courses offered by universities in the United States. This typifies the problem faced by any Canadian who wishes to become a specialist in educational television. While an increasing number of American universities give special short courses, including summer school courses and a number have schools or centres of 'communication arts' from which it is possible to receive degrees up to the doctoral level, no Canadian university offers courses in radio and television production. There are several universities—Queen's and McGill are notable examples—in which students have radio associations, and actually produce programmes; but these are extracurricular in nature, analogous to the publishing of students' newspapers and journals. The curricula of Canadian universities are more traditional than the curricula of American universities. It has been suggested that the differences between Canadian and United States universities may be due to the traditions in departments of English of many American universities of offering both literature and rhetoric, whereas in Canadian universities the primary concern has been for literature. With rhetoric as an integral part of their offerings, American universities have been concerned with speech, drama, speech arts, and even speech therapy—all largely ignored by Canadian universities. One might then appreciate how radio and television could be inevitable extensions of the mode of presentation of the work of United States departments of English, whereas, in Canadian universities, attention to the media of radio and television, until recently, has been peripheral.

Even in the training of producers and directors for general audience programmes there has been a dearth of opportunity in Canada. For the most part, producers and directors on the staffs of Canadian broadcasting agencies have been trained on the job and the emphasis in such training, not unnaturally, is in general production techniques rather than on any special problems that arise in educational television. Naturally, too, most producers and directors are simply not interested in low-budget educational programmes that are watched by a minority of viewers. It is the exceptional producer who can direct his ambitions away from the glamour and prestige of high-budget, mass audience programmes, the producers of which, furthermore, are generally able to obtain contracts for significantly higher salaries. The few producers, programme organisers, and supervisors who are interested in educational television in Canada, are, for the most part, self-trained in the expertise they have acquired in the special problems of teaching by means of television.

Up to the present the only educational institution in Canada that has offered formal courses in production is the Ryerson Polytechnical Institute of Toronto, which offers a three-year course leading to a diploma;* but while Ryerson turns out trained producer-directors, it does not give any special emphasis to educational television. In co-operation with the Metropolitan Educational Television Association, Ryerson has offered a one week summer workshop for teachers interested in educational television. But here, too, the emphasis is on television production in general, the main purpose being to introduce teachers to television equipment and studios. While Ryerson is well equipped to offer production courses, the academic status of its diploma is generally considered to be lower than the bachelor's degree offered by all accredited Canadian universities, but not offered at Ryerson; thus the new bachelor of arts or science who may wish to specialise in radio and television production is inclined to proceed to an American university, from which he may emerge with a specialist's degree with higher academic status.

The same dearth of opportunity faces the potential television teacher. While a growing number of teachers are gaining experience simply through their involvement in programmes, this number is limited primarily to those who have potential abilities 'on camera'. Inevitably the star performers receive most invitations to appear, and the vast majority of Canadian teachers receive little or no opportunity to gain experience. In an address delivered in October, 1964, Dr F. B. Rainsberry, CBC's Supervisor of School Broadcasts and Youth Programming, emphasised the role of the television teacher in the whole production team:

> As an instrument of communication, television is what the men who are using it make of it. Incompetence on a studio floor will be transmitted into incompetence in the receiving classroom. The most effective and imaginative realisation of educational goals comes from co-operation among teachers, producers, and engineers. A good educational broadcast must be seen as the team-work of these groups and, as in all co-operative efforts, incompetence from one quarter can seriously mar the good work of the other members. No amount of equipment, nor the latest gadget, can turn the trivial and dull into the important and exciting. On the other hand, minimal amounts of equipment, intelligently used by engineers and producers of imagination and competence—who understand why they are using it and keep the educator's aims clearly in mind—may be adequate for

---

* The British Columbia Institute of Technology is now beginning to offer radio and television courses.

> transmitting educational broadcasts superior to those which come from the most lavishly equipped studios.*

Dr Rainsberry goes on to describe the ideal producer, who 'must be, first of all, a good broadcaster; on the other hand, he must be sensitive to and have an appreciation for pedagogical values in his presentations.' This second qualification is not often realised. Relatively few producers of adult education programmes in Canada have had the background and training that would make them sufficiently sensitive to the concern of teachers for the pedagogical aims and methods of their subjects. On the other hand, some television teachers so jealously guard their academic prerogatives that they do not deign to accept reasonable production suggestions. Any such suggestion is too often regarded by the television teacher as a manifestation of the desire 'to entertain' rather than to teach (as if 'entertaining' and 'teaching' are mutually exclusive categories). It is apparent that some kind of formalised training plan is necessary to bridge the gap between production and technical staff, on the one hand, and teachers on the other, but it is not clear at present how this can readily be accomplished.

To summarise, there is in Canada a sound basis for adult educational television in the ready collaboration between educators and broadcasters. Both are subject, however, to the vulnerability of educational broadcasting on all-purpose channels, especially when the academic world does not press the networks to make it less vulnerable. Finally, for a complex of reasons, neither educators nor broadcasters can easily have access to training in the several skills involved in educational broadcasting, nor systematically pass on the fruits of their experience to others. It is on such specific factors that progress depends.

---

* *Address* to the Society for Motion Picture and Television Engineers, New York, October, 1964, pp. 9–10.

V Problems and possibilities

Lack of research

Despite the extent and variety of educational television for Canadian adults, it is remarkable just how little research has been undertaken in Canada to assess the effectiveness of television as a medium for teaching and learning.

One reason for this might well be that Canadian universities have not developed any tradition in what might be termed the communication arts. With no degree courses in communications, let alone post-graduate courses, it is perhaps understandable that university research in Canada has tended to ignore educational television. However, in view of the sudden and perhaps anxious interest in television by universities, as a possible means of coping with increased enrolments and expected teacher shortages, there will undoubtedly be increased interest in the study of mass media. In the long-term planning of York University, in Toronto, for example, provision has been made for the development of a Communications Centre, to house facilities for mass media and the audio-visual equipment to be used by the University.

Another reason for the dearth of research might be the fact that American reports are so easily accessible. The following statement from *Teaching by Television*, a report sponsored by the Ford Foundation and the Fund for the Advancement of Education, is typical of many American findings:

> These results show, among other things, that students at both the school and college level learn as much—and in some cases significantly more—from televised instruction. The usual finding from most of the experiments has been that there is no significant difference in achievements between students in television classes and comparable students in regular classes.

Many Canadian adult educators will have been impressed, too, with the widely circulated report of an independent committee that had been asked to assess the first three-year period of the Chicago Board of Education's TV College. Beginning in 1956 as an experiment, TV College has offered by means of broadcast transmission a two-year Associate of Arts degree, and is now an integral and seemingly permanent part of Chicago City's Junior College organisation. The first of the Committee's 'findings' reads:

> Courses at the junior college level can be taught effectively to a home audience by television. The results on this point were most impressive. Indeed, in the few cases where there were significant differences between the performance of home TV students and classroom face-to-face students, the differences were more often in favour of the TV students than the others.[*]

In view of the wealth of this kind of information available to Canadian adult educators, and especially in view of the fact that American research teams are generally more amply endowed with funds and facilities and thus likely to produce more definitive studies, it might be argued that no more need be done. However, research in Canada has not been entirely neglected. Several

---

[*] *Chicago's TV College: Final report, a 3-year experiment*, p. 5.

Canadian institutions have sought, through questionnaires, to elicit information about attitudes towards educational television; the universities that have been involved in credit telecourses have compared the examination results of TV students and classroom students. These comparisons have borne out the generalisation arrived at through most American studies—that there is no significant difference between results obtained by television students and results obtained by classroom students.

Apart from these reports there appears to have been only one major research project undertaken in Canada. At the University of Toronto between 1953 and 1955 an 'interdisciplinary seminar on Communications and Culture . . . under the sponsorship of the Ford Foundation' undertook to investigate 'whether the inherent characteristics of different mass media would produce differential effects on learning'. The seminar was composed of 'one staff member from each of the departments of anthropology, economics, English, psychology, and town planning, together with from two to four graduate students from each department,' and the results of their investigation were published in the *Canadian Journal of Psychology* in 1957, under the title 'Mass Media, Learning, and Retention', by D. C. Williams, J. Paul, and J. C. Ogilivie. The basic design of the experiment consisted in the simultaneous presentation of the same lecture to four groups: a studio audience; a radio group, who heard it over a loudspeaker; a television group, who viewed a conventional set; a reading group, who had mimeographed copies of the lecture to read at their own pace, but only for the length of time it took to deliver the lecture. No notetaking was allowed in any group. To quote from the report:

> In order to minimize the advantages inherent in certain media which cannot be duplicated in others, no pictures, slides, or other visual aids were used in the television presentation. The lecture dealt with abstract concepts which did not appear to favour presentation by any one particular medium, and it was memorized so that the reading group would receive exactly the same content as the others. In order to compensate, within the limits of print, for the fact that the reading audience was deprived of both the inflections and gestures of the lecturer, certain key words in the mimeographed material were capitalized to give something of the same emphasis they received (for example, 'I FOLLOW THE THREAD of your argument').

Immediately after the lecture, each group wrote an objective multiple-choice examination on its content. The same questionnaire was administered again without warning eight months later. The findings based on the result of the first test were as follows:

> . . . the mean score of the TV audience was significantly better than that of the radio group. The score of the radio group was in turn significantly better than that of the reading group. No signficant differences were found between the reading and studio groups. . . .

When the same test was administered eight months later, a control group of fifteen students was also given the test in order to 'estimate how far the results of the recall experiment were due to general knowledge rather than to information obtained from the lecture'. The means scores in the second test, based on the same nineteen questions, were as follows:

Group	*Test 2*
TV	11.7
Radio	10.0
Reading	9.0
Studio	10.6
Control	6.8

Although, again, there were significant differences between the groups, the order of the three media remained the same. The writers were cautious in drawing any conclusions about their experiment beyond reporting it, and they emphasised that the results 'raise more questions than they answer'. The report may be taken, nevertheless, as one more piece of evidence to support the encouraging general conclusion drawn by many American educators, that television is an effective medium for education.

Resistance to educational television

Possibly the main difficulty in the development of educational television for adults in Canada is a generally negative attitude that prevails among educators. One of the best pieces of evidence for this statement is the report based on a questionnaire conducted by the Television Committee of the University of Toronto in April, 1963. The University of Toronto (as I believe is apparent from earlier examples in this report) is among the several Canadian universities that have taken a lead in the development of educational television; and yet the response, and lack of response, to the questionnaire may be interpreted as generally discouraging. One of the main purposes of the questionnaire was 'to determine general reactions to the use of television for instruction by departments of the university' and the second was to elicit programme suggestions for the television series 'Live and Learn'. The questionnaire was sent to more than fifty departments of the University and it produced only thirty replies. A summary of the findings reads as follows:

> The responses to the questionnaire, we suggest, reflect the current attitudes and practices of academicians at this University. While some replies indicate a general receptivity to the use of television methods to improve instruction, only a few replies indicate a real belief in the potential of the new media of instruction.

In noting the discouraging responses to the specific question, 'What are your attitudes towards credit courses via TV?' the report remarked that many teachers seem genuinely concerned about the lack of personal contact between the teacher and his students. It is often suggested that in some courses, especially language-instruction, there is need for 'feedback'. Advocates of television usually try to counter this argument by pointing out that there is little opportunity for personal contact and discussion in the large classes of fifty and more students in many first and second year courses.

A factor in the charge is that the teacher feels that he cannot 'pace' his lecture. In a recent newspaper report[*] concerning the closed-circuit telecasting of one of the courses within York University, a television teacher reported that it is difficult to tell when attention is lagging. This difficulty may be largely overcome, however, in situations in which the lecture is being viewed simultaneously, rather than videotaped in advance in the absence of any audience whatever. A number of American universities are now using two-way intercommunication systems that permit students in any of the remote classrooms to ask questions that may be heard by the instructor as well as by all other students.

Although it is too early in the experience of Canadian educational television to feel safe in making generalisations, it at least appears that the majority of Canadian students are willing to try closed-circuit television. When McGill University began using closed-circuit television the teacher 'on camera' addressed a class of students while his lecture was simultaneously fed to a larger, remote classroom. Students were permitted to choose between the two classrooms, and about two-thirds of the class preferred the remote classroom. And according to the newspaper report referred to in the preceding paragraph, York University students similarly prefer a remote classroom. The novelty of 'viewing' a lecture through television might of course be a factor in such a preference; but there are perhaps other factors. When I visited McGill University during the 1962–63 academic year I sat for a time in both the professor's classroom and the remote classroom; and the image of the professor, about twice lifesize, with his every word clearly heard through the multiple-speaker system, seemed to demand close attention.

Despite pedagogical difficulties, educational television is likely to develop rapidly within schools and universities in Canada in the near future. To cite perhaps the most striking example one may refer to the Report of the Presidents of the Universities of Ontario, in which, as we have seen, there are recommendations for the development of a province-wide educational television system. To follow up these recommendations, the Committee of Presidents established in the summer of 1964 a committee of members of Ontario universities who have been asked 'to investigate and report on the possibility of working out an imaginative and academically respectable scheme for the large-scale use of television and film for university in Ontario'.

Administrative difficulties

While major universities have the administrative and financial means (if they so wished) to make use of existing opportunities for educational television broadcasting, adult education organisations are not so fortunate. To begin with, as was indicated earlier, there is a lack of co-ordination of adult education activities in Canada. Within a single metropolitan community separate programmes may be planned, for example, by universities, school boards, industries, religious organisations, and workers' associations, with no apparent effort made by anyone to co-ordinate the programmes. Until relatively recently, this lack of co-ordination was not even considered to be a problem by anyone other than leaders in adult education. Now, however, with the increasing trend towards automation, coincident with the increasingly heavy demands for courses for adults, the problem is beginning to receive publicity. Since the failures of educational policies and practices are made manifest primarily in adult life the co-ordination of adult education activities appears to be a necessary step towards achieving optimum results. To date, however, there are few signs that this will be readily accomplished. Education is primarily a provincial responsibility, and the provinces with their local school boards are becoming increasingly hard-pressed to build, maintain, and improve schools and universities for young Canadians: adult educators fear that their needs will remain low on the scale of priorities.

---

[*] *Globe and Mail*, Toronto, 21 Oct. 1964, p. 5.

Lack of co-ordination is generally reflected in all adult education activities, including the use of television for adult education. However, if demands for adult education services continue to increase as they have in the past ten years, duplication of effort and failure to make optimum use of available resources must surely be seen as problems to be overcome. Adult educators must hopefully look, first, to provincial ministries of education for more careful attention to their needs. But this can only be a partial solution. Provincial boundaries cannot be barriers to educational experience, and this applies perhaps especially to educational television in Canada—where broadcasting is a federal responsibility, and where programmes produced initially for one community in one province may be rebroadcast in other provinces.

To achieve greater efficiency in adult education throughout all of its variety of endeavours, including television, it seems apparent that Canada is sorely in need of a better endowed national adult education association, with a strong national office and active divisions in each province; and the basis for such an organisation already exists in the Canadian Association for Adult Education, with its French-Canadian twin, the Institut Canadien d'Education des Adultes. The lines of communication that existed between the national office and provincial offices to serve 'National Farm Forum' and 'Citizens' Forum' could be reactivated and improved. No justification is needed to support the belief that the nation as a whole will benefit from the activities of a flourishing national association for adult education. Both the promise and the threat of automation, not to mention current unemployment figures, are enough in themselves to establish that the need for improved adult education services can no longer be considered by federal politicians as a matter of relatively low priority.

While an active national association would improve adult education services throughout the country, it would be limited, nevertheless, in what it could do to improve educational broadcasting. There is also a need for a clearing house for educational television, with a library for cataloguing and storing films and tapes. The Metropolitan Educational Television Association of Toronto voluntarily offers information to other organisations, but is not staffed or financed to provide a full service. The ETV Committee of the

National Conference of Canadian Universities and Colleges has recommended that two educational television centres should be established by the universities to make programmes, conduct research and act as clearing houses. But, unless there are significant changes in broadcasting practices in Canada, adult educators will probably continue to be dissatisfied with the amount of broadcast time, and the relatively poor scheduling, given to adult education programmes by the CBC and private broadcasters; and adult educators will probably continue to be in the position of having to go cap in hand to broadcasting agencies when they wish to promote programmes that they feel to be in their interests. This is regrettable since there are programme planners, especially in the CBC, who are eager to do more and better educational broadcasting. Since the CBC is a national, publicly owned institution, and is committed to providing a service for all significant national interests, adult educators may hope that CBC management would provide the initiative to offer a more satisfactory service for adult education. But in view of prevailing attitudes of many federal politicians toward the CBC (perhaps best shown in the obvious reluctance of governments of whatever political complexion to place the CBC in a more secure financial position), the CBC has shown an inclination to become more rather than less competitive. It is thus much to hope that the CBC will offer more time and better periods in the schedule to adult education broadcasts. What, then, are other possibilities?

One possibility is that Parliament, perhaps through the CBC, should establish a separate educational television network to serve schools and universities during day time and early evening periods, while serving adult educators later in the evenings. A technical survey would have to be made to assess the best method for establishing such a network, whether it could make use of existing broadcasting facilities, whether indeed it should use the standard very high frequency or an ultra-high frequency transmission system. While such a network would be desirable for national adult education associations, it would obviously be an expensive undertaking, and given the present attitudes of parliamentarians towards any increase of support for public service broadcasting, one cannot be optimistic about this possibility in the near future.

Another possibility is that provinces might develop, or at least support the development of provincial educational television networks. This has, in fact, been publicly proposed by legislators in Quebec and Ontario. In the meantime, it appears that representatives of the Ontario government have been involved in discussions with the Board of Broadcast Governors (the federal broadcasting authority) to try to pave the way for the licensing of an educational television network for Ontario. At present, it should be noted, it is the policy of the federal licensing authority that licences to operate stations will not be awarded to provincial governments or to departments of provincial governments. It is probable, furthermore, that this policy will be supported by many educators who would not want provincial governments to have direct or indirect control over educational television stations. In any event the Province of Ontario is seriously considering ways to establish an educational television network that would serve schools, universities, and adult education associations. A technical survey is to be conducted by the province before further details are announced.

A further possibility for the improvement of adult education television would appear to be in the establishing of independent educational television stations in at least the larger metropolitan centres. This has been seriously proposed by educational television associations in Toronto, Montreal, and Edmonton, but, to date, their hopes have fallen far short of fulfilment.

Financial support is the most necessary ingredient for the development of such stations, and since an essential characteristic is that they be non-commercial and in no sense financial competitors of the CBC and privately-owned stations, their promoters must face the difficult task of raising funds while being unable to offer any monetary return. Perhaps a major obstacle that stands in the way of an association's raising funds for a station is, paradoxically, that its programme plans may be too general—including, as they do, plans for programmes ranging from school broadcasts to general, non-credit 'cultural' programmes for an evening adult audience. I believe it will be easier for a specific educational institution, especially a large university, to establish an educational station if it can be clearly shown that such a station can fulfil a specific need. Those who have looked into reports of the use of educational television by American universities have little doubt that similar results may be achieved in Canada, and it seems probable that the expected crisis in student numbers will be the most significant factor in any move to establish such a station. While a university draws financial support directly from endowments and indirectly from the federal government, the most important sponsor is normally the government of the province within which it is situated; thus, indirectly, provincial governments would be the major sponsors of such stations and they could well serve as integral parts of provincial educational television networks.* This would make it all the more likely that other educational associations, such as adult education associations, would not be overlooked in demands for time on the station's schedule. In any event, it is difficult at present to imagine that any educational institution would want to use its entire programme schedule for academic programming, and would probably welcome public affairs, music, and news programming that would appeal to a wider public audience. These considerations, along with what appears to me to be an increasing commercially competitive trend in CBC television programming, give some grounds for cautious optimism about the possibility of the development of educational television stations and the future of adult education television in Canada.

---

* Ontario universities, for example, receive approximately seventy per cent of construction costs from the provincial government. The federal government contributes less than ten per cent, business and industry less than ten per cent, while the remainder comes mainly from endowments, alumni contributions, religious organisations and municipal governments.

Ctibor Tahy

Czechoslovakia

I Introduction

In view of the need for the many-sided development of man in this age of automation and technical revolution, no society can be satisfied only with school education and training. In the Czechoslovak Socialist Republic, the high level of the country's industrialisation calls for an ever greater number of qualified experts in various trades to enter industry and agriculture, and makes it necessary for the most able working people with the required practical experience to improve their general and specialised knowledge. But an advanced society needs morally mature people with a liberal education as well as skilled people: present schooling, in spite of its best efforts, its links with everyday life and with the problems and needs of society, is unable to turn them out in sufficient numbers or with sufficient qualifications.

Adult education in an industrial society

For these reasons, responsible sociologists, psychologists and educationists have been asking themselves what directions adult education will have to take in future years. In 1963, an important document entitled *Principles of the Further Development of Adult Education for Working People* was published. It stresses that 'adult education enables every person during his lifetime to study and deepen his knowledge in accordance with his interests . . . in close connection with the interests and needs of our entire society . . .'. Emphasis is laid on 'voluntary aspect', on 'the people's own interests', and it is assumed that such education 'follows up the school activities and supplements it'. The document also stresses specifically at the present time 'the main aim of all adult education for working people in Czechoslovakia is to raise their qualifications. . . . This means to acquaint without delay the broad masses of the working people with the latest developments of science and technology.' This is not only in keeping with the interests of the whole of society and its individual members, but also in keeping with the development of their creative abilities. In Czechoslovakia, adult education, which concentrates on and aims at providing general and specialised knowledge which a person gains by self-education, does so in various out-of-school forms. There is a complex of activities and organisations which might be briefly enumerated as follows:

1 Series and courses of the People's Universities and People's Academies of Science, Technology and Art, organised by various bodies. The network of these is becoming ever denser as the highest form of adult education. The People's Academies stem from the voluntary initiative of members of the intelligentsia and meet the conscious desire of the people for systematic self-education. In the school year 1963–64, while more than 125,000 working people were studying at secondary schools, the number of students at schools of university level amounted to almost 50,000.

2 Other public educational activities of cultural and educational Centres (regular or occasional educational activities, such as lectures, various

courses, discussions on topical events, evenings of questions and answers, living newspaper, etc.) There are about 10,000 of these Centres: in the towns and cities they are open throughout the day, but in the villages the staff are part-time volunteer workers. They provide many opportunities for an active cultural and social life, and offer the widest possibilities for meeting the educational requirements of its people.

3 Systematic public educational activities by specialised establishments, especially libraries, museums, galleries, observatories, planetaria, etc. There is a wide network of over 35,000 scientific, specialised and general people's libraries: not a single village, enterprise or larger place of employment in Czechoslovakia does not provide the working people with free-of-charge access to literature for study and education.

4 Educational work in various interest circles, especially concerning natural and social sciences.

5 Systematic educational activities by television, radio, the cinema and the press. A very important role is played by the scientific and expert press, popular science (educational) films, radio and television and other forms of socialist culture. The film industry holds an annual 'Film University' during the winter months. Czechoslovak Radio has its 'Radio University' and other educational projects on a broad basis, and Czechoslovak Television carries out similar schemes.

On 8 February 1963, the Government of the Czechoslovak Socialist Republic announced a decision on the uniform guidance, co-ordination and organisation of all educational activities and authorised the Ministry of Education and Culture to set up a Central Commission for the Education of the Working People. Members of this Commission represent central institutions, institutes, societies and mass organisations and establishments, responsible for adult education and training. Among the members of the commission is a representative of Czechoslovak Television who, in keeping with the state needs and interests, sees that the education and training programmes broadcast as part of the uniform system of further education should be a firm part of the system and so have social validity. Thus the efforts of all these interested parties aim to implement the spirit of the *Principles of the Further Development of Adult Education for the Working People.*

The function of television

It is our policy, therefore, to treat television as inseparably linked with the main educational endeavours of the whole of society. The role and function of television is understood to be an indivisible part of the instruments of our cultural policy.

I must stress at once that the role and influence of television in our country, though not of the first importance, is by no means small. I would also like to say truthfully, that in Czechoslovakia, just as in most other countries of the world, different views have been expressed as to the function and mission of television—often contradictory views, diametrically opposed. Everyone agrees, however, that television has in a comparatively short time (the past decade) become a very popular form of culture; its programmes have taken up a primary position in the working people's use of their leisure time. The contradiction of views seems the logical consequence of the rapid development of television. It appears that television invaded our lives as suddenly as radio did in the 'twenties when it also provoked many discussions about the future of the theatre, concerts and educational activities in general.

Czechoslovak Television (CTV) was born on 1 May 1953, when Prague studio started regular broadcasts. In 1955, the Ostrava studio was inaugurated, in 1956 the studio in Bratislava, in 1961 Brno, and in 1962 Kosice. The whole territory is covered by a network of transmitters and the system of basic transmitters is supplemented, in places with inferior reception, by scores of amplifiers and relay stations so that there is no place in the country where reception of a good picture is not possible. In addition link-ups are ensured with neighbour countries on the basis of international co-operation. CTV is at present using only one channel. There are national transmissions from Prague and from the Slovak station Bratislava, but there are also regional transmissions from Ostrava, Brno and Kosice.

With its developed television network, our country stands among the advanced countries of the world. Whereas in 1955, for example, there was one television set for every 304 inhabitants, by 1961 there was one set per every twelve people, and today the ratio is even more favourable, as the number of sets has almost reached two million. This number is increasing daily: we may assume that by 1970 there will be almost no family without its own television set. We may assume that more than six million people regularly follow CTV programmes, and the number of less regular viewers increases this figure by about ten to fifteen per cent.

With the increase in the number of television sets some cultural workers, especially in the villages, began to wonder whether television had not definitely found its place also in adult education and whether the time had not come for the activities of educational and cultural centres and institutions to be entirely replaced by television. Other people behaved as if nothing had happened; they simply ignored television and then wanted to know who was responsible for lower attendances at cultural events, which they organised regardless of the new situation. There were even some people who looked on the advent of television in a negative way, basing their narrow biased views only on falling attendances at the cinema and other cultural events.

We believe that the appearance of television does not mean the 'disappearance' of films and other such media, just as the advent of radio did not mean oblivion for the theatre or concerts as many so-called 'experts' envisaged at the time. True, there are still discussions as to where the main purpose, the main field of activity of television should lie. There are quite a few who see the specific nature of television in the sphere of art. In contrast to these ideas, voices are raised by those who wish to see television used in the recreation-leisure sphere, they acclaim the slogan 'everything for entertainment, everything for leisure and rest', without making any larger demands. They go even further in believing that television in its future development will supplant the present atmosphere of theatres and concerts, and replace it by a 'cosy home atmosphere', a bedroom-slipper atmosphere.

Among cultural and educational workers the function of television in education and the intellectual sphere is also being widely discussed. Almost all cultural-social and specialised cultural journals have published broad discussions about what contribution television can make to our society's educational endeavours. A discussion lasting more than two years (it started in 1962) was evaluated in the fourteenth number of *Osvetova Praća*. In the light of the results of an enquiry on the influence of television on the cultural life of the villages, it was stressed that there can be no question of television appearing as a rival in a socialist society where all means of culture are in the hands of the entire society. The article stated '. . . television has in a comparatively short time become an important and popular factor in ideological and cultural-educational work, which in a decisive manner contributes towards raising . . . the cultural level of the working people. That is why all cultural workers taking part in the discussion see in television an able partner and wish to establish close co-operation with it. . . .'

Education can no longer do without television, whilst television needs the help of education and will continue to do so. The education service, in endeavouring to teach more and more of the working people, must make use of television to its advantage; it must make use of the work of television and develop it further. But television in the interests of the vitality and penetrating effect of its influence cannot afford poorly organised response to its programme policy. This service to television can best be rendered by the education service, through its influence among the working people. Such interdependence is not only the logical outcome of the endeavours of both sides so far, but is at the same time a social necessity.

II The programmes described

Czechoslovak Television broadcasts about sixty hours of programmes per week. Output can be divided into four main groups:

News, features and programmes of a popular science nature
Literary dramatic programmes and musical entertainment
Film programmes
Programmes for youth and children

About forty per cent of the total transmission is devoted to news, journalistic features and popular science programmes; more than thirty-one per cent to literary dramatic and musical-entertainment programmes; eleven per cent to films and sixteen per cent to programmes for youth. I shall not discuss programmes for youth and children, but only programmes that have a direct or indirect educational and instructive nature.

Such programmes cut across the main output classification. The proportion of transmission time devoted to adult education varies, of course, according to the definition used, but using a fairly strict measure, it is not less than twelve per cent.

The relevant programmes fall into three categories according to the deliberateness of educational intent of the educational need to be met. There are, first, general cultural programmes of an informative or educative kind; at the other extreme there are explicitly didactic programmes, many of them related to school syllabuses; and finally there are series that are more systematic than the educative programmes in the general output, but less didactic than those in the second group.

General cultural programmes

A number of programmes are transmitted whose educational influence is of an indirect nature. This clearly applies, for instance, to many programmes of News and Comment. An example of such programmes would be 'Television Journal' (two editions every evening) which lasts for thirty minutes and contains news bulletins, moving films and stills, short film reports, and interviews with outstanding representatives of political, economic and cultural life from this country and abroad. There are also discussion programmes like 'Our Guest' (interviews with prominent personalities in the sphere of politics, culture, science or art); or 'Eye to Eye' (meetings, discussions, film reports or combined programmes, usually of a critical nature); or 'May I have my Say'—transmitted by Brno—(a public tribune of television workers and viewers in the studio in the presence of responsible public representatives and experts in the fields of economics, culture and the state administration). Then there are programmes devoted to different aspects of life, such as 'Ostrava Seconds'—transmitted by Ostrava—directed in different genres on some of the most important economic questions and problems; and 'Quarter of an Hour for

II The programmes described

Czechoslovak Television broadcasts about sixty hours of programmes per week. Output can be divided into four main groups:

News, features and programmes of a popular science nature
Literary dramatic programmes and musical entertainment
Film programmes
Programmes for youth and children

About forty per cent of the total transmission is devoted to news, journalistic features and popular science programmes; more than thirty-one per cent to literary dramatic and musical-entertainment programmes; eleven per cent to films and sixteen per cent to programmes for youth. I shall not discuss programmes for youth and children, but only programmes that have a direct or indirect educational and instructive nature.

Such programmes cut across the main output classification. The proportion of transmission time devoted to adult education varies, of course, according to the definition used, but using a fairly strict measure, it is not less than twelve per cent.

The relevant programmes fall into three categories according to the deliberateness of educational intent of the educational need to be met. There are, first, general cultural programmes of an informative or educative kind; at the other extreme there are explicitly didactic programmes, many of them related to school syllabuses; and finally there are series that are more systematic than the educative programmes in the general output, but less didactic than those in the second group.

General cultural programmes

A number of programmes are transmitted whose educational influence is of an indirect nature. This clearly applies, for instance, to many programmes of News and Comment. An example of such programmes would be 'Television Journal' (two editions every evening) which lasts for thirty minutes and contains news bulletins, moving films and stills, short film reports, and interviews with outstanding representatives of political, economic and cultural life from this country and abroad. There are also discussion programmes like 'Our Guest' (interviews with prominent personalities in the sphere of politics, culture, science or art); or 'Eye to Eye' (meetings, discussions, film reports or combined programmes, usually of a critical nature); or 'May I have my Say'—transmitted by Brno—(a public tribune of television workers and viewers in the studio in the presence of responsible public representatives and experts in the fields of economics, culture and the state administration). Then there are programmes devoted to different aspects of life, such as 'Ostrava Seconds'—transmitted by Ostrava—directed in different genres on some of the most important economic questions and problems; and 'Quarter of an Hour for

Women' (on the problems of employed women, household questions, problems of mothers, activities of women in public life, etc.) Finally, there are direct outside broadcasts, for example, of important home and foreign events and visits of outstanding foreign statesmen.

Another group of general cultural programmes would include original television versions of plays, opera, light opera and ballet, and direct transmissions from the theatre of an entire play or extracts of plays. There are also series such as, for example, dramatic presentation of the life of an ordinary family called 'The Blahas', or 'Three Men in a Cottage' dealing with topical questions and problems of life in the village today. Then there are literary features, usually on the life and work of outstanding authors, or on literary trends and events. For example, 'Sunday Moments of Poetry' is a regular programme of verse, recitals from the works of Czechoslovak and foreign poets. 'Portraits' presents reportage shots from the lives of national artists and shows samples of their work.

Programmes of or about films range from such entertainment set pieces as 'Lost Review' or 'Silence, silence, silence', to programmes in which current films are discussed with their directors or which concentrate on the history of the cinema, its authors and various works.

Direct formal adult education

The group of out-of-school educational programmes devoted to the direct education and training of adults may be further divided into three main categories: language courses; courses in some subjects from the secondary school syllabus; special short-term courses. It is the task of direct, that is formal, education to provide the working people with sufficient opportunities for study to enable them, with the help of television, to increase their general and specialised education at secondary or vocational school standard, and to a great extent also at university level. The provision of such study facilities is not limited to the school syllabus; the adult education service greatly extends its scope by linking the school with practical life.

(i) *Language courses*

CTV has broadcast language courses since 1960, when it started with Russian courses for beginners. In 1961 this was followed by a course for advanced students, while the beginners' course was repeated. In 1962, a 'Russian Club' of a conversational nature was added for advanced students. Every one of these programmes was half an hour in length and there were thirty in each course. The transmissions took place only in the period from October to May and care was taken to repeat every lesson twice and always at a different time. The courses were all meant for viewers of middle and advanced age (who, in their youth, had less chance to learn Russian) and followed up the people's courses in Russian organised by the Czechoslovak-Soviet Friendship League in earlier years. The followers of television Russian courses studied with the help of text books published for the people's courses of Russian. The majority of courses were followed by individual students, but in the villages group viewing sessions were organised by the cultural centres where the local teacher complemented and explained the lesson further. Each course was prepared as follows:

University lecturers and teachers in language schools were chosen to work out the plan for the whole course and the outline for each particular lesson. On the basis of this expert plan, a screen-writer worked out a scenario. This scenario was then judged by other experts—educationists and methodologists (usually directly from the Ministry of Education and Culture or from the Research Institute of Pedagogy, or the appropriate university Department of Languages). It had then to be approved by the television editorial department concerned and the necessary measures taken for its production. Both Russian courses were telerecorded in advance and transmitted from the completed record. The authors of the plans, scenario writers, consultants and teachers were external collaborators of CTV. The appropriate dramaturgist, employed by CTV, was responsible for the preparation of the course and together with the producer of the programme was responsible for applying 'television characteristics', that is elements by which television courses should differ from similar undertakings in schools.

In the television Russian courses school methods were in fact combined with automated methods of language tuition. A Czech(Slovak) teacher explained the new subject matter and two interpreters (native Russians) used the new words in sentences and conversation. For explanations and exercises a blackboard was used, as well as various turning boards, photographs, films and drawings. Every lesson started with the correcting of homework given to the students in the previous lesson. Then there was a brief repetition of material learned from the previous lesson, so that the tutor could follow it up with the new material. Every new item was used immediately in exercises. The teachers endeavoured to give the explanation in such a way as to use the mother tongue as little as possible. From the beginning the viewers were led to understand, speak and think in the language of the course. The content of the lesson was summarised at the end, usually in the form of dialogue, and then homework was given.

In the Russian courses 'test questions' were used to which viewers replied in writing. It was not possible to go through all the replies, but from the many letters sent in television workers were able to see that the course met with considerable response. Many of the viewers were able to prepare for and take final examinations at different school levels. Viewers also appreciated gaining general knowledge about the life of the peoples of the Soviet Union, besides gaining knowledge of the language.

The third series, 'Russian Club', is really an educational programme on different themes in which Russian is spoken from beginning to end. For example, there were lessons about the theatre, about synthetic materials, the history of farming, oil, new developments in medicine, motor vehicles and the preservation of food. Only the more complicated expressions, terms or idioms were explained. Texts with the content of the various lessons and vocabulary were published in advance in the journal *Svet socializmu.* The aim of this course was to acquaint the viewer with current terminology in various spheres and also to enable those who had some basic knowledge of Russian to refresh, strengthen and extend their knowledge. This course, too, met with excellent response, although some viewers criticised it for being too demanding.

Viewers expressed the opinion that it would be useful if television started on other language courses too; they asked for courses in English, German, French and Spanish. Following an enquiry into what audiences wanted and into the transmission possibilities, an English course was started in 1962 and repeated in full in 1964. (The teaching of English has a long tradition in Czechoslovakia; in secondary schools and universities it is a non-compulsory subject together with German and French.) As from 1965, language courses are being extended to include German, Spanish and French.

The English course met with a quite exceptional response. Manuals were issued for beginners and advanced students in an edition of 80,000 and had to be reprinted in an edition of 50,000, so that some 130,000 viewers and possibly more took part in this television venture. The teachers and interpreters received more than 1,000 very friendly letters from viewers, many wrote that they were looking forward to meeting them, that they had become friends. Many viewers continue to write in English to the television authorities, sending greetings to their English teachers. It is clear from this correspondence that a considerable number of viewers recorded the lessons on tape recorders and others started looking for other English textbooks.

Every district has its House of Culture as a cultural and social centre, which provides the majority of educational activities. In the various regions of Czechoslovakia (there are ten) there are regional cultural centres; in the villages, besides the people's libraries, there are cultural clubs; works clubs in the factories and in purely agricultural co-operative farms there are so-called co-op clubs. The English language courses prompted some of these cultural centres to arrange on their own initiative collective viewing for interested members. The broadcasting authorities were asked to consider arranging in future summer camps for the participants of language courses where special attention would be paid to conversation.

Although the English and Russian courses were very successful the involvement of the viewer still remains a problem for further pedagogical-psychological study. Another outstanding question is whether some certificate should be issued to those who have passed the course. The cultural centres are encouraging viewers to take a final examination at established schools after completing the course.

(ii) *Courses in subjects from the syllabus of schools*

Within the framework of various People's Academies and People's Universities, thousands of courses in subjects taught at secondary and vocational schools are organised, but these are not enough to meet the needs of the working people. There is great demand, above all, for courses in mathematics and physics. Many working people, too, have been faced with the problem of quickly refreshing forgotten school knowledge. In the autumn of 1962 transmissions of twenty to forty minute lessons of mathematics and physics were started on the level of the ninth form of elementary school. Both subjects were broadcast alternately once a fortnight and every lesson was repeated twice, once in the early hours of the evening and once in the morning. In 1963 the courses were continued at secondary school level.

The courses were also prepared under the guidance of the Ministry of Education and Culture, with teachers chosen from university staffs. The various lessons were taken by a teacher who explained the most difficult parts of the subject while real students in the studio co-operated in solving the problems. The students were not prepared beforehand, so their mistakes looked natural, but it appeared that they somewhat confused the viewers and wasted time. In later courses the methods were changed and 'demonstrators' (actors prepared beforehand) solved problems slowly in such a way that the audience could follow them.

The participants in the various courses had textbooks at their disposal and the television teacher referred to the chapter or page of the manual. Students had the opportunity to seek advice on their subject in consultation centres attached to the Houses of Culture in Prague, Pribram and Jihlava.

There is no need for certificates to confirm that viewers have passed these courses. Their effects are likely to show at work and will testify to their success or shortcomings. No systematic research into the effectiveness of these courses has yet been undertaken, though CTV keeps in touch with results through the cultural centres and the existing consultation centres.

At the present time the Bratislava studio is preparing secondary school level courses in biology, chemistry, descriptive geometry and geology. CTV is also arranging preparatory study material for schools of university level. These will be short-term courses in chemistry, biology, mathematics and physics. These subjects were chosen after preliminary enquiry into educational needs by the Central Commission for the Education of the Working People. Viewers show interest in further courses, such as geography, history, Czech and Slovak and other subjects. CTV is thus faced with the problem of finding more time (which really means a need to build up further channels) for educational and instructive programmes.

(iii) *Special short-term courses*

For several years now CTV has been transmitting occasional series to meet the need of the working people for higher qualifications in different trades. In 1962, for example, a series on welding technology was broadcast making use of instructive films on the most up-to-date welding methods. In 1963, eight lectures were broadcast on modern technique in machine-tool cutting with the use of instructive films. This series was intended for groups of viewers in their places of work.

In 1964 CTV prepared a seven-part series on 'Reading Engineering Drawings' with the help of a series of films in which an engineering teacher showed how engineering drawings are drawn and marked. In the explanation models, diagrams, drawings on glass and on the board are used. The course is designed for skilled workers, foremen, heads of departments etc. and in some places workers viewed collectively. Fifty firms asked either for the syllabus of the course or to borrow the film material used, for projecting themselves.

At the present time a six-part series is being prepared on slide rule calculation. Attendance at this course will be organised with the help of the Central Council of Trade Unions, as well as selected cultural centres in bigger towns and directly at places of work. The viewers will be able to supplement their studies with recommended literature and textbooks which will be used for this series.

A good example of how television courses can help in various spheres and sectors of the national economy is the course for dairymaids and those looking after cattle. The course was divided into ten instructive units; each unit consisted of the following parts: (*a*) repetition of the material studied; (*b*) television viewing; (*c*) consultation on the television lesson; (*d*) application of the subject matter to local conditions; (*e*) summary of the material lectured on; (*f*) practical exercises and putting of test questions.

Revision took the form of discussions during which it was ascertained how participants had absorbed the material. Television viewing was at 9 a.m. (lessons were broadcast every week) and consultations on the lessons took place regularly, in which local conditions were considered, so that the course should in every case tend to their improvement.

The practical exercises were conducted according to a syllabus and according to local conditions to show how the theoretical knowledge gained during the lessons should be applied in practice. The participants in the course worked under the supervision of expert instructors. The setting of test questions was designed to make the viewers go through the material again; the test questions were also included in the questions for the final examination, leading to a qualification.

Teachers in this course were zoo-technicians from agricultural enterprises or teachers from expert agricultural schools. The agricultural concerns themselves ensured collective participation. The survey carried out since has shown that out of 30,410 people from agricultural enterprises who took part in 1,863 courses 3,964 passed the final examinations successfully.*

A report by the Ministry of Agriculture, Forestry and Water Management states that in those districts where the course was well prepared for, it fulfilled its purpose well and showed that television can very well supplement other forms of schooling.

---

* The final examinations are being held at the time of writing, the figure given refers to those who had passed by June 27, 1964.

Participation in television courses is easier than attending a school, cultural centre or some other institute. Although it will always be limited by the large number of television sets in homes, group viewing in Czechoslovakia is becoming more and more established. It has become a permanent feature in various colleges, hostels, clubs, homes for youth, convalescent homes, recreation centres, holiday camps, cultural clubs at railway stations, in hospitals and in clubs attached to industrial or agricultural enterprises and in a considerable number of cultural centres. Group viewing is specially important for educational programmes. and the latest evidence confirms this trend despite the fact that the network of television sets in Czechoslovakia is so dense that there will before long be a set in almost every home.

Informal adult education

'Informal' adult education programmes are of a different intensity and exemplify a different structure of genres but studies of the response of viewers to these programmes show that those of an educational and instructive nature are of permanent interest to the majority of viewers.

For example, Television University has, for a number of years now, been broadcast as a regular weekly programme. The series usually consisted of the programmes transmitted in the evening or late afternoon. They included, for example, series on nutrition, on the theme 'Science Protects Health', 'Man and the Universe', 'Science Reveals the Secrets of Life', 'School for Parents', and others. Leading experts (scientists, technicians and artists as well as writers) take part in these programmes. Their talk is supplemented by film sequences, diagrams, graphs, photographs, various models, teaching aids and trick effects.

In 1960–61 the Television University series was called 'Science and Technology on the Way to Man's Progress'. It contained episodes on scientific discoveries from the late nineteenth and early twentieth century in different fields: geological research, iron and steel production, power, transport, agriculture, automation and its social effects, cybernetics, astronautics and a final programme on future prospects. The programme aimed at informing the audience about the latest developments in science and technology and scientific institutes and university departments co-operated in making them. The experts in the studio (assisted by archive and film material) were shown in dialogue with an actor who represented the viewer.

The Television University held under the title 'Excursion to Future Shores' which was broadcast in 1961-62 was of a different nature. The series consisted of twelve lessons after each of which there was a 'viewers' tribune'. The series aimed at following landmarks in the development of mankind: it included the history of the proletariat, socialism, economy of capitalism, the Seven-Year Plan in the USSR. Philosophers, historians, economists, sociologists and artists prepared the series. In the various lessons extracts from literary works were used together with dramatic sketches, artistic and musical works. Every lesson ended with a question for the viewer to answer and their replies became the basis for the viewers' tribune. Experts and viewers took part in the tribunes. Letters were answered, questions replied to and the appropriate literature, play or film etc. recommended for the further study of the problem. The series met with a good response, although it did not attract all sections of the television audience.

'Tomorrow Starts Today', broadcast in the first half of 1963, was a series in five parts, four with viewers' tribunes, devoted to the main ideas of building socialism in Czechoslovakia. These programmes were broadcast from the studio, where the reports (usually two) dealt with questions about the successes and difficulties of present-day life in Czechoslovakia. The university level series 'Family and Society' which was also broadcast in 1963 was extremely successful. It consisted of three lessons and four discussions on the basis of viewers' letters about the position of the family in socialist society, questions of population, problems of employed women and about the upbringing of children in the family and in the collective.

At the present time, CTV is broadcasting a series called 'Science for the Health of Man'. It is of a semi-instructive nature, enlivened by film, slides, diagram and graphs. This series will be extended to include lectures on first aid by the Czechoslovak Red Cross. These will give people the chance to gain the qualification of assistant nurses and medical assistants.

Not all these informal series are presented in the Television University format. There is, for instance, a very popular series called 'The School of the Sports Spectator' which acquaints television viewers with the rules and regulations in various sports. These programmes are usually broadcast before some important European or world event. Another popular series is 'Television for Motorists' or 'High School of Motoring' prepared in co-operation with experts in this line. The aim of the series is to acquaint the motorist with the care and maintenance of motor vehicles, transport regulations, road signs and new motor products. These programmes are filmed.

A major series for which the Bratislava studio was responsible was 'Television Musical Dictionary' broadcast without interruption from 1962 up to this year. The aim was to popularise music among the broadest sections of our society and to give an expert explanation in a form acceptable to non-musically minded audiences. The whole series was illustrated by examples of musical instruments and the performance of pieces of music. The programmes were put together in alphabetical order and had three basic themes: to explain terms describing form, terms describing genre and historical terms. The Bratislava studio has also, since spring 1964, been broadcasting with great success a series of lectures on the history of art under the title 'Man the Creator of Beauty'. Viewers react in a lively manner to this series, and express the opinion that it should be repeated.

The short (ten-minute) programmes 'Science of the Third Five-Year Plan' and 'Calling all Inventors' deserve special mention. These were programmes broadcast in 1962-63 twice a week, informing viewers of the outstanding results of scientific research and the application of new developments in production. Special financial awards were given to those who solved set tasks.

The response was enormous. Programmes of this kind are prepared in collaboration with the Office of Patents and Inventions.

A note on quiz programmes

Television also broadcasts another type of series of a competitive nature. These programmes are usually very popular and meet with great response. They might be classified as programmes in general output with educative side effects, and yet that does not perhaps do sufficient justice to their educational importance. The series 'Ten Times Reply', for example, was divided into ten television evenings during which ten competitors participated in ten different spheres with which they had no professional connection. Each competitor was asked one question per evening and with every programme the questions became more difficult. After winning a prize the competitor could either retire from further participation or continue until the tenth round with the hope of winning the contest and major prizes.

'With Television Around Czechoslovakia', which acquainted viewers with the various regions in the republic, their historical development, new changes and construction, was also most successful. The competition helped the audience to get to know the problems of the various regions and the country as a whole.

An interesting type of competition programme was 'Three of the Most Popular' in which competitors had to answer questions on the lives and works of the greatest classical figures of Czech culture (the writer Bozena Nemcova, the artist Mikulas Ales and the composer Bedrich Smetana). This contest was most demanding, and in some parts it went into great detail.

The television contest 'Autostop' aimed at bringing viewers, in an amusing and attractive way, close to the outstanding figures, events and works of Slovak culture, literature, music and art. The questions were worked out by a team of experts and clearly formulated so as to be unambiguous. Ten, twenty or thirty points were given according to the difficulty of the question and the competitors could choose the category in which they wished to take part. After the third, sixth and ninth stage (there were ten stages altogether) the competitors with the smallest number of points had to drop out. There was a great struggle to stay in the contest, and prizes of good value were an incentive for the competitors to continue. Simultaneously with this contest a viewers' competition was held so that the viewers were not forced to follow the competition passively but could take an active part in it.

'Austostop' fulfilled its purpose as it attracted the interest of tens of thousands of viewers, bringing people of all ages, young and old, to the receivers. The viewer played an active part in the competition and was thus able to test his own knowledge as could be seen from thousands of letters which reached the Bratislava studio every day during the competition. Educational contests enjoy the greatest attention of television audiences; more than ninety per cent of the viewing public follow them. These contests, without pretending to provide a complete educational treatment in any sphere nevertheless, by their form and dramatic manner, force the viewer to concentrate. They provide viewers with at least partial knowledge and what is more important provoke the desire to extend their knowledge and raise it to the standard of the best competitors on the screen.

III Some patterns of viewing

The value of the programmes described in section II depends in great measure on their quality as programmes. But it also depends on the extent to which they are succeeding in attracting audiences. They will obviously have little effect if people ignore them in preference for other programmes. Their educational value may also depend in a variety of ways on the quality and attractiveness of these other programmes. Furthermore, it might be thought that even if educational programmes were effective, the medium itself might be having an adverse educational influence if its spread resulted in viewers abandoning other activities of value.

Fortunately it is not necessary to speculate about these questions. Research has been undertaken which provides answers to them (and to many others that are not directly relevant to this study).

The Institutes of Culture in Prague and Bratislava investigated the influence of television on satisfying the cultural needs of the working people in Bohemia and Slovakia over the period 1961–63, as part of a plan of scientific research related to overcoming the differences in living standards between town and countryside. The studies consisted of two independent pieces of research; the influence of television on satisfying the cultural needs of the working people in rural communities; the influence of mass media on the cultural life in rural communities from the point of view of satisfying the educational interests of the working people in the village. The aim was partly to clarify the share of television in adult education and the relation between television and other institutions in the system of educational work.

The research concentrated also on a number of further questions such as the part played by television in the life of the viewer (the share it has in his free time in relation to other activities); the degree of television viewing for individual owners of television sets; the response to various types of programmes; differences in interests between various social sections of the population; what share television viewers have in public life and cultural-social events of the village.

The research findings that concern us here are based on three phases of investigation—an intensive phase (over 2,000 questionnaires completed in thirteen villages), an extensive phase (nearly 12,500 questionnaires completed in forty-three villages and small towns), and a study in depth (with the co-operation of 100 people in just one village).* It was taken into consideration that the selected villages should include some with a dense television network, some average and others where the television coverage was only just developing. Care was also taken to include villages remote from district centres and towns, as well as villages near town centres. The surveys were mainly concerned with four occupational groups—workers living in the countryside, farmers, intelligentsia, and people engaged in miscellaneous trades and crafts (including housewives, the free professionals and retired people).

---

* A detailed description of the methodology can be found in Ctibor Tahy's publication *Vplyv televizie na uspokojovanie kulturnych potrieb pracujucich na dedine* (*Influence of Television on Satisfying the Cultural Needs of the Working People in the Village*), published by Czechoslovak Television in Bratislava, 1962, pages 12–19, and in a Krejca-Disman-Machackova publication: *Vliv televise na kulturni zivot vesnice* (*Influence of Television on Cultural Life in the Village*), published by the Institute of Learning in Prague, 1961, pages 7–12.

It must be remembered that the influence of television is not static. There are a number of factors that affect it—the number of sets, the attitude of different sections of the population to buying sets (many farmers, for instance, are much less interested in television than workers and members of the intelligentsia), recency of set purchase and of transmitter installation (new owners watch television more than those for whom the novelty has worn off: in Bohemia, where television was built up sooner, viewers watch less often than in Slovakia, which is still in the initial saturation stage), the extent of transmission time, the presence and vigour of alternative activities and so on. Nevertheless, during the period in question, 1961–63, this was the position: the average viewer in Slovakia spent 2.4 hours daily at his set, which represents 16.58 hours per week. In Bohemia viewing time amounted to only 5.37 hours a week. This great difference between Bohemia and Slovakia does not only lie in the fact that in Slovakia the television network was developed later. Other circumstances must be taken into consideration, including the intensity of local cultural activities in existing clubs and cultural centres; in Bohemia, thanks to long years of tradition, these run more smoothly and systematically than they do in some parts of Slovakia.

Table 3 Preferences of audiences for CTV programmes

Type of programme	Percentage of viewers watching regularly		
	Extensive phase	*Intensive phase*	
		Bohemia	*Slovakia*
Films	95.2	93.0	90.0
Plays	77.8	81.0	
Variety shows	84.8	86.0	87.7
Sport	84.7	64.0	85.0
News and comment	74.0	82.0	78.7
Musical programmes	57.0	53.0	34.6
Reports from places of work	32.3	36.0	40.0
Educational programmes	30.4	32.0	38.3
Programmes for farmers	21.6	24.0	36.1
Opera and serious music	15.5	12.0	8.5

The kind of programmes that these viewers were likely to be watching may be judged from table 3 (above), which shows the educational programmes in a preference order (calculated by discovering the numbers of *regular* viewers). The intensity of interest in educational programmes is considerably lower than in news, which is understandable, for whilst in television news the content focuses on the informative part, in educational programmes it centres on the learning part.

In Bohemia the intensity of interest in educational programmes (measured by regularity of viewing) was up to fifty per cent higher among workers than among farmers, while in Slovakia rather opposite was the case; 44.4 per cent of farmers were following instructive programmes compared with only 31.7 per cent of workers.

Viewers expressed different opinions about the various types of educative programmes; a considerable number thought they should be more definite, well-planned from the pedagogical or didactic point of view, and broadcast at a suitable time, especially series. The serial forms of educative programmes met with the most favourable response—for example, Television University, 'Technical Television Magazine', 'Researchers' Club', technical-economic features and travel features. Viewers most often praised natural science features, and documentaries and features with historical themes. Also very popular were features about the history of art, the life of various peoples and other countries. It is a positive feature of this appraisal that most viewers' interest is permanent and not just temporary. However, viewers reject education of a formal nature or even with an indication of formality; they do not accept it and they lose interest. Education on television has to encounter many obstacles, such as the viewer's present general level of education and his preparedness to accept the transmitted programmes. Then there are questions of the link-up between television education and the education provided by the school or by works schools.*

This research shows that it will be necessary in future, and to an even greater degree, to create the best conditions and provisions for systematic educational and instructive work, with special attention to be given to the needs and interests of television audiences.

As we saw, however, in section II, there are many other kinds of programme that are of educational significance, and these kinds often succeed in attracting larger proportions of the audience as regular viewers. Plays are pre-eminent among these other categories. In Bohemia plays are often watched by eighty-one per cent and in Slovakia by up to ninety per cent of the audience. According to social grouping in Bohemia the greatest interest in plays, apart from the intelligentsia, is shown by workers (eighty-six per cent). In Slovakia the figure is seventy-eight per cent. Again after the intelligentsia, farmers in Slovakia (82.2 per cent) show greater interest than workers in stage plays. It may be that, from an educational point of view, the audience for plays is almost too devoted; the figures and answers show that audiences watch 'without selection' all plays that are transmitted. But audiences are not uncritical. They think that more care should be devoted to the selection of themes, the variety of genres and to new forms. The demand should not be ignored for performances by outstanding amateur companies to be included in the television repertoire.

---

* In Czechoslovakia there are independent vocational schools specialising in technology and economics attached to bigger enterprises. Then there are works schools and co-operative schools attached to co-operative farms, which provide expert training for their workers or members in accordance with the needs of the enterprise.

A similarly critical spirit was evinced in the answers on cinema. Despite the high intensity of interest, CTV receives most criticisms from viewers on this subject and many suggestions for improvements. It is quite obvious that the term 'interest' is not at all identical with the term popularity and that there is a strict dividing line between the two terms. Viewers mainly criticise the fact that there has been no systematic co-operation between the film industry and television (this has now been overcome by an agreement). It is worth noting from the point of view of educational needs, that it has been recommended that television should arrange festivals of popular science films and continue to include serious and popular science films in the Television University series.

Sports transmissions and programmes did not come into the forefront of interests by chance. Czechoslovakia has good sports traditions and the radio has paved the way for television in sports coverage. Thanks to television, young people in the villages organise various sports teams and take an ever more active part in sports. They are popular among all social groups (slightly less among farmers than among workers and intelligentsia) and throughout the country (with slightly less interest in Bohemia). Likewise variety shows—they are watched regularly by all kinds of viewers and the demand is considerable for programmes that allow people to enjoy themselves after work.

Intensity of interest in news and news comment programmes is the fourth in this quartet of most regularly watched types of broadcast. The educative significance of this interest was illuminated by the discovery that viewers in the countryside praise most those programmes that give them the greatest opportunity to broaden their horizon; to learn about the world, other countries, their cultures, etc. The results of the survey also show that owners of television receivers who also possess a radio set quite often follow the news from one or the other. Some 62.1 per cent of television viewers state that they follow news on the radio, and 82.9 per cent that they read the press. In the opinion of the majority of television viewers it is desirable that these three sources of information (press, radio and television) should aim at acquiring their own form, their own shape, not only in themes, but also in genres and methods of presentation. The audiences want television news features to have more pictures and fewer words and for the comment only to accompany the event seen in the picture.

Just over half the viewers watch musical programmes regularly except those devoted to opera and serious music.

Interest in concert music is beginning to spread, thanks to radio and to the network of amateur song and dance ensembles, clubs of Friends of Art, clubs for concert music and people's schools of art. The enquiry found such clubs in several small towns and bigger villages. As for dance music and its novelties and new discoveries, the programme 'Songs Around Us' acquits itself well in the task of propagating this kind of music. On the whole, however, as in the case of opera music, it will be necessary to popularise more effectively orchestras of a high standard, outstanding musicians and singers. At present there are large sections of the audience which never follow musical features. These proportions of non-viewers are still larger for opera and serious music. According to social grouping the greatest interest in opera and serious music programmes was shown by the intelligentsia. Some 21.6 per cent of the viewers declared that they seldom watch or listen to opera and 32.7 per cent actually stated that they do not follow it at all. This state of affairs is not in keeping with the rich national traditions of the Czech and Slovak people, nor does it correspond to the wide scope which exists in Czechoslovakia in this sphere.

A considerable number of television viewers stated in questionnaires and organised discussions that they did not like watching opera nor did they like listening to operatic or serious music as they did not understand it. Others said that they preferred sound broadcasts or attendance at concerts. We believe that the rather negative, reserved attitude to operatic music (and partly also to the ballet) is caused by insufficient preparation of the audiences. Only during the past few years has television begun to devote systematic care to this problem and we may assume that this will have the desired effect. Viewers themselves regard it as necessary that such programmes should be accompanied by appropriate comment on the content and history of the works. Several of the viewers who mentioned that they preferred to listen to serious music on the radio rather than television, explained that sound radio did not limit the imagination, whereas television by its performance undermines the imagination and binds it. They say that music is a sphere of art in which man should be able to dream and let his imagination have its sway.

Finally there are the two categories of programmes which, because of their vocational content, are clearly of educational significance: reports from places of work and programmes for farmers.

In the reports from places of work we include features which aim at providing information on production tasks and processes, and at contributing towards improving the qualifications of the viewers. There are no substantial differences in the intensity of interest according to social groups. The enquiry showed that these broadcasts have the best response when they popularise places of work where, for example, new technological production processes are being introduced, where high labour productivity is attained, or where obsolete methods of production are being replaced by new processes. Television audiences also like reports from non-productive spheres of work, from various scientific institutes, establishments and institutions.

The table of preference showed that in Bohemia interest in the farmers' programme, which aims at improving the farmers' qualifications and promoting the most progressive methods of agriculture, is twenty-four per cent; in Slovakia it is 36.1 per cent. Although this programme is devoted to farmers, 5.7 per cent of them state that they do not follow it and 11.5 per cent say they do but only seldom.

The extent of interest in this type of programme is not satisfactory. There must certainly be some reasons: unsuitable themes, lack of topicality or insufficient concreteness. CTV is trying to find out what is wrong and trying to change the programme into a tribune for expert advice to farmers. The farmers themselves state that they are interested in the results of agricultural research from institutes and breeding stations being introduced into farm work, into crop and livestock production, protection of available soil, the use of mechanisation, application of chemistry, and in a whole number of further questions on the present state and development of agricultural production.

As I have said, the intensity of interest in various types of television programmes cannot be considered in a fixed, static fashion. As a result of the development of television receivers, the growth in the number of viewers, the qualitative changes in the programmes transmitted, the raising of the cultural standards and educational horizons of the audience, the influence of television, the radius of its action and the demands of listeners and viewers change. But it is clear that there is no fear that television may permanently divert the working people and have a negative influence on their cultural interests. There is no question of television being on one side and all other forms of cultural and educational institutions on quite another side. By studying surveys of cinema attendance, or the number of books borrowed at people's libraries, or attendance at other cultural events, it can be shown that television is not responsible for changes. Television must not be looked upon as a rival, when we find that for a certain period viewers give preference to television before all other forms of culture.

Apart from finding that viewers become more selective and view less, the longer they have possessed a receiver, it is also important to remember that the programmes are themselves conceived in a progressive spirit. Every day television penetrates the homes of the working people in the villages, the remote estates and holdings which, in the past, culture reached only in the form of radio and the press. But more than that. Television brings directly into the homes of the working people present-day political, economic and cultural-social information; it presents important problems concerning the whole of society; it shows the way these should be solved; it acquaints the working people with the achievements of science, technique and the arts and gives them access to outstanding treasures of material and spiritual culture in the broadest sense of the word.

There can be no question of lost time, time spent in a non-productive, passive fashion, as the influence of television, although indirectly, finds its application in the thoughts and acts of the viewers, which cannot always be immediately measured or seen.

We believe that the intensity of the cultural and educational interests of the working people depends very much on the activities of educational, and especially of cultural workers, in all fields. But not only on them. It depends above all on the purposeful and well thought out work of television itself. All these factors should see to it that the content and degree of educational and cultural social work are in keeping with the possibilities, needs and interests of the working people and they should be able to decide how it can be improved and extended.

IV Methods of contact

The previous section dealt with the place of television in the lives of the working people, and the particular place of educational television within that. In this section I shall discuss specific ways in which contacts with society and with the audience are maintained and developed, so that the programmes reflect social needs, express viewers' interests, and improve as instances of the art of broadcasting. To achieve these objectives, CTV needs contact with the organised world of education, so that its plans are sufficiently long term to express priorities, to give its creative workers time to make preparations and to consult with educationists; it needs contact, often rapid contact, with the viewers, to check on the success of transmissions; it needs further contact with viewers to find out the times at which people are free to view educational programmes; and, since it is not operating in a social vacuum, it needs good working relationships with educational agencies and with other media. Finally, the improvement of educational broadcasting depends on training of different kinds for the personnel responsible for its several phases. Television is new, and still overcoming its first difficulties, but these are the methods being used in this experimental stage:

Planning and preparing the programmes

In CTV there is long term prospective planning in the various main spheres of programme activities, including education; then there are quarterly or monthly short term plans, which are worked out into weekly and daily plans.

A professional television worker on the staff (an editor or dramaturgist), is entrusted with the preparation of educational and instructive programmes. He usually selects a circle of institutions and institutes, scientific and specialised places of work which might collaborate in the making of the programme once it is drafted, accepted and approved.

The editor of a series or individual feature works out and submits a proposal and each proposal is judged by the chief editor and a team of other members of the editorial department. Where series are concerned the controllers of television approve the programme from the point of view of idea and content. The proposals usually include a brief description of the proposed programme, its intention, and chief production aspects (e.g. studio, film or other method). Where a series is planned, a proposal must also be submitted about the team of authors, consultants and scenario writers.

When the proposal has been accepted the editorial department commissions, on the basis of a contract, an outline treatment from appropriate experts. Usually these are outstanding workers (scientists, technologists or artists) in the given field. These experts do not usually work out the scenario in detail, but they submit something like a guide for the television scenario writer with whom the producer of the programme co-operates. The draft scenario is referred back to the experts and then submitted to the chief editor of CTV.

In the end the completed scenario is returned to the appropriate editorial department for production. Educational programmes are discussed with the Central Commission for the Education of the Working People and the Institutes of Culture in Prague and Bratislava, the Czechoslovak Society for the Dissemination of Scientific Knowledge and other institutions.

The time taken to prepare programmes varies: it often takes as long as six months or even more to prepare a complete series. Only unplanned single programmes are prepared in a shorter time.

Audience reaction

A most important problem in educational television is how to make contact with the audience. Up to now CTV has done this through enquiries and through correspondence with viewers. The spontaneous response of viewers to educational programmes is very great, and although it cannot be taken as representative, it is usually a good source of information. For example, in 1955, 6,152 viewers wrote in; in 1958 the figure was 8,953 and in 1963 more than 50,000 wrote to CTV about programmes.

The television information service (department for contacts with viewers) usually records viewers' responses to various programmes soon after the broadcast has gone out. This is done by daily telephone research, using quota sampling—a method which makes it possible to reduce the number interviewed to 400 or 1,000 people at the most. Small groups of viewers from a number of industrial, agricultural and other enterprises in various parts of the country with whom contact has been established before (and who undertook voluntarily and out of interest to provide information on the various programmes every day or according to requirements) are asked to take part in this research. Their views are recorded in CTV every day. This system makes it possible to get to know daily the views of 400 viewers of different walks of life, age, sex, education and tastes.

Leading members of the staff receive the first information on the programmes of the preceding day by noon of the following day at the latest. This is their first signal gained by a telephone call survey of response to transmissions. The advantage of this method lies in getting viewers' reactions immediately, before they can be influenced by press reviews. The groups used vary or change so that the sample does not turn into a habitual group of viewers, who would provide information just mechanically. This system of course also has its disadvantage: the greatest interest is taken in programmes broadcast at the time most suitable to the majority of viewers so that these views are representative only of part of the daily output. CTV also carries out separate enquiries to answer a wider range of questions, addressed to larger and more representative samples of viewers. These enquiries are one of the results of deeper, more scientific work being undertaken by the Institutes of Culture in Prague and Bratislava. This research makes it possible to study many questions of television methodology and to apply correctly the influence of television in the education and instruction of the working people. For example, in order to increase the effectiveness of educational programmes broadcast in serial form and with group viewing organised in educational centres or in works institutions and works school, it is recommended that:

1. After the broadcast of various lessons, the group viewing leader or teacher should explain again those parts of the programme which seemed to him difficult or which viewers themselves say they did not understand. He should then send his comments to CTV.
2. The teacher should encourage the students viewing each lesson to evaluate it individually. This appraisal should also be sent to CTV but it should above all serve the teacher himself in preparing the seminar, which should follow every lesson.
3. Group evaluation. It is the task of the seminar not only to evaluate but to apply the knowledge gained. At the conclusion of the seminar the teacher in charge of the viewing group should recommend suitable specialist literature in such a quantity that viewers should be able to study it by the time of the next lesson (usually in a fortnight).

The audience's reactions to language courses have also been studied. From their comments it is clear how sharply they react to a suitable choice of television teacher, his personality, his ability to present an understandable and clearly defined explanation and the 'accessibility' of the form of presentation. Viewers demand that everything they hear in the teacher's comments should also appear on the screen, as most of them state they remember things better when they have seen them. Although the various lessons are repeated throughout the week at several different times, it still happens that viewers miss some lessons, lose contact with the material covered, and thus lose interest in further lessons. Consequently some drop out from educational programmes. It is necessary to consider how the lowest mortality rate can be attained and how contact can again be made to recruit the viewer for a subsequent series. We believe that this is also a problem of good text books, to enable the viewer who has missed a lesson to re-establish contact with the subject.

From the last evaluation study of the influence of television language courses (and school subjects in general, such as mathematics and physics), the following conclusions were reached:

1. It is important to limit camera shots of the teacher and students, and rather concentrate on the blackboard in the interests of deeper visual perception.
2. Effectiveness is increased by introducing more repetition and opportunities for memorising the knowledge gained.
3. The link between the explanation given on the screen and in the textbooks should be strengthened, to enable viewers to repeat the explanation by themselves.
4. The pace of the programme should be reduced and based on a sound recognition of the receptive capacity of viewers. More research is needed about this aspect and should be developed.
5. Television teaching should be synchronised with school, radio and other media of education and instruction.

6 Other forms than a teacher and class should be sought in the educational programmes on television; in these programmes new qualities should be sought and used.

7 As long as the present forms of television teaching exist, such as 'the class and teacher', and no experiments are undertaken on a broader scale, it would be useful to set up special classes consisting of average viewers to keep a check on how viewers have mastered the subject. More care should be devoted to the rhythm and pace of teaching and to the 'story' in individual lessons.

As a result of this and other investigations, CTV is now in a position to pursue and extend its researches in the following directions: (*a*) the ways in which various educational programmes are being followed; (*b*) the effectiveness of transmitted educational programmes; (*c*) the reasons or motives for which programmes are being followed; (*d*) the advantages and disadvantages of transmitting educational programmes by television, as compared with radio and the cinema, or with People's Academies and Universities.

Times of transmission

There can be no doubt that the time of transmission has a positive or negative influence on the success of television programmes. They are built up in blocs around a given time axis which is dependent in its turn on the focal points of the programme units. The axes are firmly fixed times at which programmes usually begin or end and within which complexes of programmes, programme blocs, are arranged in certain lengths of time. The axes are not chosen by chance, but deliberately in accordance with the wishes of the majority of viewers. Television has to respect certain habits of our people, the time when they get up or go to sleep, the extent of their time spent at work, after work and in leisure activities; it must take into account the viewers' way of life, special attention being paid to differences between town and country, between different seasons of the year, etc.

In the course of the research described in section III viewers were asked several questions to find out what the majority felt about the present times of transmission. Although most viewers were satisfied with these times, it was discovered that about a third of them would like programmes to start earlier, that a surprising number were not satisfied with transmission times on Saturday (the day preceding the free day), and that the growth of shift work in industry and agriculture may necessitate certain changes in transmission times as long as CTV broadcasts on one channel only (morning shifts usually start at 6 am and night shifts at 10 pm).

Table 4 shows the times at which viewers of educational courses prefer to watch.

It is clear from these figures that the best times for transmitting educational courses, is usually about 6 pm, and for those who return home later, about 10 pm is a suitable time, although it must be assumed that at that time the viewers' power of absorption is reduced.

Table 4 Times of viewing educational courses (percentages of viewers)

Subject	Number inter-viewed (=100%)	Percentage viewing				
		Daily am*	Early eve†	Mid-eve‡	late-eve§	All times
Russian club	867	—	30.5	20.5	3.8	54.9
English for Beginners	869	—	31.4	10.1	9.2	50.7
Advanced English	752	—	10.0	5.9	27.1	43
Mathematics II	662	—	22.5	2.3 & 9.3	—	33.5
Physics II	626	9.1	14.05 & 4.1	—	—	27.3
Physics I	647	—	18.3 & 4.7	—	—	23.1
Mathematics I	689	4.06	15.7	—	—	19.75

* 8 am, 8.15 am.

† 5.15 pm, 6 pm.

‡ 6.40 pm, 8 pm, 8.15 pm, 8.40 pm, 9 pm.

§ 9.40 pm, 9.50 pm, 10.05 pm.

Co-operation and co-ordination with other bodies

As we have seen, CTV has a broad network of external collaborators from various branches of science, technology, culture and art. Co-operation is based on what is known as a system of mutual application; this is not a matter of commercial interest. The scale of fees awarded is in line with the scale used in the radio and, to a great extent, in the press.

Various scientists and experts look upon their appearances on television as an honour and social necessity, as a question of serving the common cause of socialism. CTV has never received a single indication from such people of lack of readiness to give their services to television. Of course not every highly qualified expert, scientist, artist or economic specialist has the right qualifications for television work or the necessary talent for this form of public appearance. Those who have not, however, have co-operated very successfully in various advisory bodies, and in teams of authors.

The co-operation of television with external workers is of two kinds: advisory and creative. In the first group are those people which CTV consults on various aspects of its work, and with whom it co-operates in various research schemes and surveys. It uses them as critics of educational programmes; while in the other group are those who take an active part in creating the programmes. CTV's experience with both categories has been, on the whole, good and useful: the circle of external collaborators is so wide that one cannot imagine the work of CTV without it. There is hardly a university department or faculty, specialised school, research institute, scientific institute, social or interest organisation, more important enterprise in industry, agriculture, transport, finance and other branches of the national economy where CTV does not maintain contact with the outstanding workers.

A very positive part in the involvement of television in adult education is being played by the Commission for the Education of the Working People attached to the Slovak National Council in Slovakia and the Central Commission in Prague. In adult education and training constant contact with the trade unions and their central organs is essential. Since 1962 very definite co-operation has been established with them.

A symposium of leading television and educational workers, which was held in Bratislava May 1964, outlined the following plan of co-operation:

a Advance programme bulletins and information for educational workers should be published to enable the cultural centres to make more systematic use of the educational and cultural influence of television.

b The experience of cultural and educational institutions should be used to help influence the quality of television programmes meant to raise the general and specialised knowledge of the working people.

c Educational establishments should appraise programmes according to uniform criteria to facilitate the results of these evaluations being applied in the programme work of CTV.

d Conferences and seminars should be held on the educational function of television.

e Meetings and discussion should take place with educational workers about the programme scope and intentions of CTV.

f Within the framework of programme possibilities, proposals to establish regular programmes for cultural workers should be considered.

The Ministry of Education and Culture has expressed the hope that educational workers will look upon television as their assistant and partner, as this is above all in the interests of the education itself.

Co-operation with film-makers and the radio in Czechoslovakia concerns mainly questions of co-ordination, and the use of popular science films on television. This co-operation is based on the equality of the cinema, radio and television.

It will have been evident already that there is permanent co-operation with the Institutes of Culture in Prague and Bratislava concerning, above all, the theoretical approach to questions and problems of television, its methodology, especially in relation to adult education and learning. Co-operation is also maintained on similar lines with the Central Institute for Health Education and with the Slovak Institute for Health Education. The Czechoslovak Red Cross also plays a successful part in this co-operation. We could give the names of scores of other institutes, institutions, schools of university level and various places of work which co-operate systematically with CTV. CTV evaluates its arrangements for co-operating with other bodies twice a year (sometimes more often) and on the basis of this evaluation they are made more definite and, where necessary, extended.

Education and training of staff

The training of staff for adult education on television is also a matter of collaboration and contact with other bodies. CTV does not itself train the highly qualified scientific workers, technicians and artists who work on the various educational programmes. This is not necessary. Television co-operates with those who are already expert although it does pay attention to its own instructors in the sphere of television production methods. CTV collaborates closely with the Czechoslovak Society for the Dissemination of Political and Scientific Knowledge, whose task it is to guide all lecturers who are active in adult education and training.

Seminars are used in the course of this training. The syllabus for these seminars is based on the curricula plans of the main organisers of adult education, including CTV. Care is taken to make the seminars correspond to the current needs of society, while at the same time they must keep in mind prospective development.

Lately, thematic discussions have also been successfully organised as part of the lecturers' training. Usually these are discussions of open questions which have not yet become a matter for broad generalisation or propaganda, or questions which, on account of their novelty, cannot yet form part of school or after-school syllabuses. For example, meetings were held on questions of genetics, the importance of psychology in economic life, the application of mathematical methods in industry, etc. After a short introduction the discussion opens and it usually ends with recommendations on how the subject under discussion should be used in after-school and adult education.

Of special importance for the preparation of lecturers are the texts and study materials published by the Czechoslovak Society for the Dissemination of Political and Scientific Knowledge, and the methodological directives and materials published by the Institutes of Culture.

Naturally, when external tutors and experts work on programmes with CTV this is itself a collaborative experience, involving incidental training for them and mutual benefit arising from discussions at the planning stage, evaluation after transmission, and direct training in the studio. Great demands are made on the people who work permanently in television. Many of them are recruits from graduates of various departments of the University. At Charles University in Prague there are also specialised study facilities for television workers. These are the chief methods of contact maintained by CTV in the interests of improving the programmes and increasing their educational effectiveness.

V Further prospects

In 1963 Czechoslovak Television celebrated its tenth anniversary. During the past few years it has grown into an important medium, providing information, education and culture in general. This first period was naturally marked by many technical problems and difficulties which were successfully overcome so that at the present time it is above all a question of building up and completing modern studios with the highest quality of telecommunication technique, of establishing further channels and of solving questions of a technical nature aimed at raising the transmissions to a high level.

In the sphere of education and learning, studios will have to be further equipped with modern audio-visual aids; educational studios will have to be built, classrooms and laboratories (especially for the teaching of physics, chemistry, biology and other natural science subjects) and demonstration equipment, and possibly also consultation centres.

Pedagogical problems are important and must not be underestimated or dealt with in an improvised fashion. Some of the difficulties so far arise from 'the lack of theoretical reasons why, when and how teaching aids should be included in the process of teaching'.*

In the teaching process the principle is often applied that it is necessary to illustrate only the main problem and that which is difficult to understand, while in television almost the opposite is true: almost everything that can be is illustrated, as the focal point of the teaching process lies mainly in the visual. At the same time the important principle must not be forgotten: visual aids have their purpose even in television work, so that they must be thought of in the creation of the scenario. Visual aids on television have a direct or indirect character. We look on as 'direct' those which are taken from real life (machines, tools, products) and as 'indirect' aids of a model type (including maps, photographs, films, slides, etc.). We stress this because their application in television is of far-reaching importance and the choice of aids is among the most frequently discussed and important questions of educational television.

CTV aims at making its educational, instructive and training programmes attractive. This study shows the results achieved, viewers' responses and the effectiveness of the programmes as far as the outcome of enquiries carried out so far enables us to do. Television workers as well as organisers of adult education are faced with a whole number of problems which are linked with strengthening co-ordination, improving methodological procedure in keeping with pedagogical principles, introducing new forms and experimenting. It will also soon be necessary to solve problems connected with the publication of textbooks and manuals, the verification of the actual effectiveness of television work in this field.

---

* 'Zvysovani nazornosti ve vyuce studie pracujicich', selected chapters from *Pedagogics for Adults* by doc. inz. Stanislav Novak and his team, published by the Czechoslovak Society for the Dissemination of Political and Scientific Knowledge, Prague 1964, page 105.

At the present time intense efforts are being made by television programme workers, editors, producers and other experts, to develop the forms of educational television to meet contemporary needs and to link programmes with the system of school and works education so that the specific role of television in adult education is developed.

From 1965 onwards, Czechoslovak Television will extend its educational and instructive programmes and carry out appropriate measures to make it technically possible to devote attention to these programmes without any hindrance. Selected teachers with a university education are to be released from the school service for this work in order to develop and put into practice the principles described above. Serious tasks are also awaiting the research institutes, which will be entrusted with studying forms, method content, thematic trends and extent of these programmes and, on the basis of ascertained data, will propose the measures to be taken. In television itself, a working party is being set up which will organise and complete various enquiries. The Institute of Culture in Bratislava will continue its study of the influence of television on the cultural life of working people, from the point of view of satisfying their educational needs. This Institute has also drafted a plan in agreement with Nepmuvelesi Intezetom in Budapest (Hungary) for carrying out comparative research into the influence of television in education in South Slovakia and North Hungary. The research is carried out on the basis of a uniform method. Research into the education and training of the working people by means of television will be carried out in other directions, too: the main purpose of all this research will be to evaluate the role of television, to improve its capacity for satisfying the needs of the working people, so that their leisure time can be used to deepen their interest in education and in studying through television.

Kanji Hatano

Japan

I Introduction: social education and broadcasting

In Japan, 'adult education' is normally considered part of 'social education'. Educational activities are conducted under three principal educational laws—the Fundamental Law of Education, the School Education Law and the Social Education Law. Under this legislation, 'social education' is defined as:

> Those organised educational activities (including physical education and recreational activities) that are other than those conducted as the educational programme in school and that are mainly intended for youth and adults.

From this definition, it is to be understood that in Japan social education constitutes a major area of education, parallel to school education.

The term 'organised' in the above quotation has come to be interpreted in a somewhat loose sense as social life becomes more complex. Social education is now extremely diverse and multiform, whereas school education is uniform throughout the country. This diversity makes it difficult to describe, but it includes group activities run by youth organisations, women's organisations and parent-teacher associations; the educational activities organised by community centres, libraries, museums and youth hostels; correspondence education; and film shows, exhibitions and other similar gatherings planned regularly or occasionally by various other bodies. Social education includes liberal adult education, vocational education and recreational activities.

Development of adult education in Japan

To understand the characteristics of Japanese adult education and the use of television in it, one has to know something of its history. The modernisation of Japan began in 1868, when the Emperor was restored to power. Adult education was to play an important role under the new régime, but this does not mean that there was no adult education before 1868. Its origins go back to Buddhism and to the 'Teaching of Mind' movement which developed during the Tokugawa Shogunate régime. Buddhism was introduced into Japan in the sixth century and rapidly gained ground during the eighth and ninth centuries. Buddhism, which is a form of spiritual and mental adult education, was combined with 'vocational' education from the first: the Grand Priest Kukai, while propagating Buddhism, also taught the people how to control floods, improve irrigation and apply medical treatment. 'Teaching of Mind', which emerged in the eighteenth century, was a movement spontaneously started by a group of educated men to enlighten the common people. It was entirely secular in nature and general in scope, being a system of moral philosophy blending the teachings of Buddhism, Confucianism and Shintoism. It stressed the need for observing the law and the virtue of perseverance. It also had economic or vocational effects.

This was the foundation the Emperor's new government had to build on. In 1872 it pronounced universal literacy as an ideal, but by and large was so busily occupied with the work of economic development and with school education as the prerequisite for it, that it had no time to initiate any concrete programme of adult education. This was left to private and voluntary initiative. There were two major schools. One, comparatively moderate, worked mainly through printed matter and stood for the gradual eradication of the remnants of feudalism. The other was a rather radical political movement which aimed at the establishment of a real democracy; it organised public meetings throughout the country for the political enlightenment of the people.

Mention should also be made of the social work and social education conducted by the Christian denominations. Until the beginning of the Meiji Era, Christianity had been banned, and converts were sentenced to death. The Meiji government lifted the ban, guaranteeing freedom of faith. In the 1890s, Christianity did a great deal in bringing the 'new humanism' to the believers, and a new literary movement emerged.

Towards the end of the nineteenth century, it was becoming apparent that the growth of capitalism inherent in a modern nation entailed the awakening of individualism among the people, which in turn was tending to weaken the family-like bond between Emperor and people. In 1910, to check this trend, Imperial Precepts were laid down, which were to serve for some years as the source of fundamental principles of social education. The first concrete outcome was the 'Correspondence Education Enquiry Committee' created by the government in 1911. (One of the committee's recommendations advocated the use of films and slides—the first reference in Japan to the use of audio-visual aids in education).

From 1919 on, adult education by the government authorities was markedly intensified. The government entertained a serious apprehension that the 'Democracy' movement started after the War might undermine the Imperial system, and it was determined to check this movement through adult education. By briefing officials at Prefecture and local levels, who would themselves address the traditional community meetings attended by representatives of every family, the government could in effect reach the entire people in time. Meanwhile, another kind of education was going on in the Labour School, an institution similar to the British trade unions. A third, and no less important, activity was being conducted by the intellectuals which led to two remarkable educational institutions: the popular scientific lectures sponsored by the Unitarian Group; and the 'Free University', more or less university extension in nature, and primarily inspired by a respect for culture.

Since 1946, adult education has been characterised by the community centre and the parent-teacher association (PTA). The community centre (or citizens' public hall) is the institution where various types of social education are conducted on a planned and co-ordinated basis. At present there are some 9,000 centres all over the country, half of them with their own buildings, and all equipped with television sets and film projectors. The PTA was organised to secure the co-operation of parents in the work of the schools, which under-went a drastic reform after the War. At present there are some 45,000 PTA groups with a total membership of about 18,600,000. Its national federation is without doubt the largest adult education organisation in Japan.

Some problems of Japanese adult education

In Japan, adult education developed considerably later than school education. Such a time-lag may be a general phenomenon in all countries, but in Japan it is conspicuous and the cause of various defects. While the first modern school was established in 1872, the first adult education courses of the Ministry of Education were not instituted until 1923 (and even then as part of the propaganda drive against democracy already mentioned). One effect of this is that adult education is still allocated a very small portion of the Ministry's budget. For instance, in the 1964 Ministry of Education budget, adult education received only 1,810,590,000 *yen*, while school education received 430,608,650,000 *yen*.

Another trend caused by this time-lag is that social education imitates the pattern laid down by school education. The atmosphere of autonomous study, usually associated with adult education, did not develop: instead the authoritarian method of one-sided teaching by lecturers was used. A more democratic atmosphere has developed since the war.

Another kind of difficulty is presented by the absence of any tradition of criticism in Japanese adult education. As the preceding paragraphs show, government-provided adult education has too often been used not to advance democracy, but to check its development. And voluntary movements have only been successful where they have not evoked any active government opposition.

Japan lacks, too, any real tradition of university extension. Since 1868 universities were established according to the German system, and Germany happened to be a country in which the university was not closely connected with adult education. At present, though many university teachers are interested in adult education, their contribution has to be made not through the university, but in books and through the mass media.

Today, the two groups of people most in need of social education are young workers and housewives. Young people have an indistinct and vague place in society, and once they leave school no positive measures are taken for their benefit. In this situation it is a matter of urgent necessity to provide some form of continuing education. In the same way, the social status of women is very low, and their social consciousness is yet dim: the need is keenly felt to extend social education to women.

Moreover, the teaching of the traditional culture such as Japanese music, dancing, cooking, dressmaking has to be done in the adult sector. The schools concentrate on teaching subjects that are useful for the modernisation of Japan. This distinction may be a short cut to modernisation, but the fact remains that if the traditional culture is to be learnt, it must be learnt through social education.

Broadcasting and television

This is the background against which the use of television in Japanese adult education has to be seen. But before dealing with educational programmes in detail, I should like to refer to the character of the Japan Broadcasting Corporation (NHK). NHK is a public service organisation, similar to the BBC in the United Kingdom, and it held the monopoly of radio broadcasting from its inception in 1923.

The work of NHK is financed entirely by reception fees paid by the audience. This system for financing is a guarantee of freedom in the preparation of programmes, and autonomy in management and operation. NHK, however, is no longer a monopoly. In 1950, commercial radio broadcast services were inaugurated, and in 1953, when NHK started television transmission, commercial stations were also licensed.

In accordance with the Broadcasting Law of 1953, NHK observes the following principles in its programmes:

1. The greatest efforts should be exerted for meeting the needs of the general public and contributing to the promotion of higher cultural standards through the broadcasting of good and fruitful programmes.
2. Broadcasts for local audiences should be arranged in addition to nation-wide programmes.
3. Broadcasting should serve the purpose of preserving the worthy cultures of the past on the one hand and of cultivating and diffusing new cultures on the other.

The Broadcasting Law made it compulsory to broadcast programmes of social education, including adult education, side by side with school broadcasts. It stipulated:

> In preparing and broadcasting educational programmes, the station shall have the audience for whom they are intended clearly defined, have their contents sufficiently useful and adequate for such audience and have them broadcast on a systematic and continual basis, and it shall also make the plan and contents of the broadcasts known in advance to the intended audience.

In 1958 NHK created a television station exclusively devoted to educational broadcasts. This station was intended both for school broadcasts and adult education programmes, including correspondence and vocational education. So NHK now transmits educational programmes over four national networks: NHK Radio First (programmes of general interest); NHK Radio Second (educational and cultural programmes for a limited audience); NHK General Television; NHK Educational Television.

The radio networks each transmit a proportion of education and entertainment, though their priorities differ. It was argued that the same formula should apply to the two television stations, but it was finally decided that the educational station did not need to broadcast any entertainment programmes because television is in itself a sufficiently attractive medium. The average audience for educational television is now about three per cent at most, far lower than that for the General station. However, as more and more households have a second television set, the 'educational' audience is gradually increasing. It certainly cannot yet be concluded that the first decision was wrong.

II The programmes described

Adult education programmes on television fall into three broad categories: programmes which lead to formal qualifications, of which programmes for correspondence education are the typical example; programmes which are intended to provide a systematic education on specialised subjects; educational and cultural programmes intended both for specific groups of people and for the general public.

Correspondence education

The correspondence course is a legally authorised part of the educational system. It provides a means for young workers to receive a higher education, though they cannot, for financial or other reasons, avail themselves of ordinary educational opportunities. It is estimated that the number of young people between the ages of fifteen and seventeen who are not enrolled in any of the educational establishments amounts to some two million. As a public broadcasting service, NHK has a mission to open the door of education for these young people.

Correspondence courses are provided at two levels; upper secondary school and university. The upper secondary level is for those who have already completed nine years of compulsory education, and the system provides for full-time school attendance (six days a week), part-time school attendance (six evenings or three days a week), and the correspondence course (home study, together with submission of work, attendance at a school once or twice a month, leading to examinations). About two-thirds of the school-leavers go on to the upper secondary system. In 1963 the numbers of students were as follows: full-time, 34,300,000; part-time, 4,630,000; correspondence, 96,000 (in 65 schools).

The higher level provides either two-year or four-year specialised education for those who have completed the upper secondary course (or equivalent). The higher system also provides three types of course: full-time day, part-time evening and correspondence, the last including at least one year of 'interview guidance'. Students who follow the broadcast correspondence course are exempt from three-tenths of the interview instruction. In 1963 the numbers of students at this level were 785,000 (full-time), 127,000 (part-time) and 88,000 (correspondence, in ten schools).

Correspondence education through television began in 1960, though a complete framework of correspondence education on radio had been worked out from 1951, four years after the correspondence course was recognised as an integral part of the national education system. In 1962 the NHK Institute was established as the first nation-wide correspondence school and is described in section III. In the same year the subjects of broadcast education were made the same on radio and television, and the Ministry of Education amended its special measure to exempt students of radio and television courses from part of the interview instruction. In compliance with a new school curriculum, courses in geography, geology, biology and music were started in addition to the previous classes in national language, mathematics, English language, home-making and health, and physical education.

In 1961 the university correspondence courses were started with English language and law (now discontinued). Later economics and philosophy were added. The broadcast course is recognised as equivalent to the regular university course, and part of the number of credits required for graduation may be obtained in this way.

Vocational and technical correspondence courses also began in 1961. Known as the technical skill education programme, it concentrates on slide-rule handling, book-keeping, television repair and the use of the abacus. Each course lasts for four months (the abacus for six months), with thirty-minute broadcasts twice a week. The programme does not lead directly to formal qualifications, but it is considered useful and effective as preparatory training for the State examinations or for the qualifying examinations of such bodies as the Chamber of Commerce, the Accredited Accountants Association and the Electric Wave Technology Association. The following paragraphs give a brief description of each course.

Slide-rule handling In Japan the slide-rule is generally thought to be useful only to those concerned with engineering and technology. The content of the programme is devised to change this prejudice and to bring the slide-rule within reach of the people at large. In other words, special care is taken to encourage a wider and easier use of the slide-rule among various strata of society, including school children and housewives, as well as business people.

Book-keeping This course deals with commercial book-keeping, with a view not only to the keeping of regular records both at home and at business, but also to using the books of a business as a guide for future development. As the self-assessment system and other tax business has developed, the importance of book-keeping has become more widely recognised. Accordingly the programme presents an increasing number of examples of business transactions so that it may effectively serve the purpose of those who want to sit for the qualifying examination as well as those who are already engaged in the actual work.

Television repair The course is designed to give instruction in easy terms about the fundamentals of television through practical knowledge of faults and how to repair them. The course is popular not only among television dealers who actually do repair work, but also among students and the general public who are interested in television.

Abacus class The abacus, the traditional simple computing device, is still in wide use in various firms and other places of work. It also comes up in mathematics in the school curriculum. The course is intended to teach the audience how to use the abacus properly.

According to a survey conducted by the Institute of Broadcast Culture, the estimated audience figures for each class in 1962 or 1963 were as follows:

slide-rule, 62,000; book-keeping, 51,000; television repair, 134,000; abacus, 600,000.

Educational programmes

The second group of programmes I want to describe are those which, while they do not lead to any kind of formal qualification, are yet intended to provide a systematic education on specialised subjects. The typical example is a foreign language course, but NHK also provides series on aspects of science, agriculture and industry as well as more general educational courses for women.

Language courses Of the language courses on television, two are in English, one in German and one in French. The immediate purpose is to improve the command of a given language but these courses also indirectly aim at promoting international understanding through acquaintance with different customs and cultures. With such objectives in mind, emphasis is placed on the presentation of language in a concrete setting, so that it is heard as it is really used. The lesson is usually conducted by a Japanese tutor, with the assistance of a tutor whose mother tongue is the language to be taught. The Japanese tutor should be not only well versed in the foreign language but also a good teacher. The native speaker contributes greatly in the exercises for pronunciation and composition, and in the practice of conversation. Printed texts are published to accompany these courses.

Language courses occupy a considerable portion of the educational programme time and attract a large audience. It must be remembered, however, that language teaching presents many problems in Japan, due to the fundamental differences between Japanese and European languages, and the remoteness of the country. On television there are special difficulties. For instance, it is extremely hard to find first-class foreign tutors in Japan. It is also difficult to obtain the materials (recordings, films, photographs, specimens, and so on) on other countries which are essential to the content of the broadcast.

Sunday university This is a programme designed to give the general public advanced knowledge, systematically but in easy terms, on selected subjects in the humane and natural sciences which have a close bearing on modern life. It was initiated to 'open the door' of the university to the general public. The programme is mostly presented in the form of a straightforward lecture or interview. One or more guest speakers are sometimes invited.

Science programmes There are several programmes devoted to explaining aspects of science in a way that the public can understand. For instance, 'History of science' comments on the trends of scientific thought from ancient times to the present day against the social backgrounds of the respective ages, so that modern science may be better understood. 'Science of the twentieth century' presents the latest achievements of modern science; its emphasis is on theories and discoveries rather than on practical applications. The form of presentation ranges from lecture to interview to discussion.

'Science for safety' is rather different. It treats safety at home and at work, public hazards and natural disasters. It is more or less in the nature of a campaign to mitigate accidents in Japan. In presentation, one leader raises problems which a number of participants answer.

Agriculture There is a programme for 'young farm proprietors', designed to cover the management and technology necessary for modern farming. The farm of the future will have to be planned as a business, and emphasis is placed on farm economics and on management and technological aspects. Presentation usually takes the form of an interview but in order to increase the effect of the broadcast and treat a given theme from various angles people with jobs related to agriculture are sometimes invited to participate.

Programmes for industry Recent statistics (1958) show that industries employing less than 100 workers make up 50.8 per cent of the total industry in Japan. The comparable figure for the U.K. is 20.6 per cent. Industrial education programmes, therefore, concentrate on the small-scale enterprise. There are programmes designed to throw light on problems of management in a changing system of production. Among recurrent themes are new commercial management, new industrial management, legal and taxation matters, science for the office and factory.

Speech classroom Good speech obviously plays an important role in modern social life. As a matter of fact, however, Japanese is not always used correctly and properly by the Japanese themselves. The need for improving speech ability is increasingly felt among young workers and country people, especially when they are active as members of a social organisation. This programme is designed to enable people to acquire fluency as well as correctness.

Women's class The NHK Women's Class aims to contribute to the betterment of women's life and the elevation of their educational and cultural standard. It is designed to encourage housewives to form small groups of their own accord to watch and discuss the programmes. The Women's Class was started in 1959; there are now 20,000 groups enrolling some 2,000,000 women throughout the country. The programme deals with various problems in politics, economics and social affairs. One year is divided into four periods, for each of which a series of thirteen programmes are put out on such subjects as legal knowledge for everyday life; child psychology and guidance; home crafts; Japanese, Chinese and Western style cookery; seasonal flower arrangement; Japanese painting; easy sketching, calligraphy and penmanship; training in instrumental playing (piano and violin); home gardening.

Each broadcast is produced as a complete programme so that the audience may view it separately. The form of presentation is variable, but the most typical method is showing some examples on film followed by discussion between experts. The programme does not attempt to offer conclusions but is prepared in such a way to invite group discussion. It is described more fully in the chapter on case studies.

General educative and cultural programmes

Apart from its correspondence courses and its educational series, NHK also broadcasts a number of 'educative' (that is, cultural and informational programmes) for the general public. The following selection of titles will perhaps convey the range of topics covered and the ways in which they are treated.

'Sunday Walking'—the land and history of Japan and the life of its people. On the spot coverage and relay telecasting of historical sites, scenic places and traditional events.

'Traditions of Japan'—focus on traditional techniques and events, with a view to a revaluation of the Japanese cultural heritage.

'Album in the Evening'—harp, guitar and other music accompanied by pictures, followed by talk arising from the pictures.

'Hour of Religion'—partly devotional, partly instructive commentary on religious doctrines and texts, with religious music. Occasional relay telecasting of religious ceremonies.

'Reports from NHK Overseas Correspondents'—selected themes dealing with the social and cultural aspects of life abroad.

'Step Forward for Tomorrow'—an attempt at explanation of some of the complexities of social reality and suggestions on how to construct a happier and more prosperous society in the future.

'Politics and Policy'—current political problems, domestic and foreign including new government policy, recent world trends and international problems.

'Economic Review'—background to economic news.

'Images of Modern Times'—scrupulous observation of realities, however trivial, will reveal drama significant enough to offer suggestions about what men or society should be. Comments on modern society through detailed documentary descriptions.

'Farming Villages in Bright Prospect'—designed to enable farmers to understand the changing aspects of the village and to offer a guide to life in the village of the future.

'Youth Forum'—common problems of youth dealt with by film and discussion.

'Album of Nature'—nature as a subject for appreciation, plus scientific information on natural phenomena and Japanese flora and fauna.

'Science for the Living Room'—intended for women, dealing with general scientific topics and health problems.

'Science Review'—monthly review of scientific topics in the light of social trends.

'Television Laboratory'—experiments performed in the studio, or recorded on film, with supplementary elucidation by a lecturer. As studio conditions limit the kind of experiments which can be performed NHK has organised a Scientific Experiment Group to study devices for scientific experiments in television studios.

Besides the above mentioned scientific programmes produced by NHK, NET (Nippon Educational Television) presents a thirty minute programme entitled 'Everybody is a Scientist'. Channel 12 of Tokyo is a new network characterised by devotion to scientific programmes.

Commercial television stations also present educational and cultural programmes. Among them are, for example, 'Education in Japan' (thirty minute series, NET); 'Charms of Japan' (thirty minute series, Manichi Broadcasting Service); 'Japanese Literature' (fifteen minute series, five days a week, YTB). These programmes are mostly intended for women.

III The reception end

Broadcasts to schools are incorporated in the teaching of various subjects in school. The telecasts are viewed in class periods and are counted as part of the required number of periods for the respective subjects. There is no exact counterpart of this in the sector of social education; the special programmes for use by correspondence course students are the nearest equivalent. On the informal (non-examination) side of social education by television there is, however, an equally well developed system of educationally purposeful reception—the teleclub and related forms of group viewing. Although these are *reception* arrangements, not intrinsic to the broadcasting aspect of the operation, the television authorities have actively interested themselves in the organisation of viewers for educational purposes, either *ad hoc* or on a permanent basis. This section deals, therefore, with two main phenomena: NHK's own correspondence school (with some reference to the similar but more limited institution associated with a commercial channel in Tokyo), and the teleclub.

The NHK correspondence school

When NHK first started broadcasting correspondence courses there was an obvious need to establish a 'model pattern' of how the programmes should be used, and to evaluate the courses from the students' point of view. It was decided that it would be best for NHK to open a correspondence institute of its own. Accordingly, in April 1962, the NHK Correspondence Upper Secondary School was established, as Japan's first nation wide institution depending on the use of the NHK correspondence programmes and covering the whole of the country.

The School was founded and is administered not by NHK but by a separate corporation, although it depends on subsidies from NHK as well as on school fees. The School itself is responsible for the actual school education: NHK does not directly concern itself with that field. It is important to remember, of course, that NHK's correspondence programmes are meant for all correspondence students, and certainly not just for the exclusive use of those enrolled in the NHK School.

In February 1964 approximately 11,000 students were enrolled in the School. At that date there were forty-five teachers and thirty-nine clerical and other employees. The matriculated students may be classified as follows:

Sex:	Female, 54.5 per cent; Male, 45.5 per cent.
Age:	Teenagers, 63.9 per cent; Twenties, 28.7 per cent; Thirties, 6.2 per cent; Forties, 0.7 per cent; Over Fifty, 0.5 per cent.
Occupation:	Factory workers, 52.5 per cent; Clerks, 17.5 per cent; Commerce and service industry employees, 9.5 per cent; Housewives, 6.0 per

> cent; Self defence force servicemen, 5.9 per cent; Agricultural and fishery workers, 4.4 per cent; Nurses, 3.1 per cent; Other, 1.1 per cent.

The NHK School offers the students correction of exercises, schooling and examinations in much the same way as other correspondence schools—but, of course, the broadcast lectures are an enormous help. NHK is always anxious to encourage the wider use of these correspondence courses. It has commissioned research into conditions of reception and problems facing potential students, and commissioned studies of how the programmes themselves could be improved. More directly, realising that large numbers of potential students are without sets of their own, NHK in co-operation with the manufacturers makes it possible for them to obtain good quality transistor sets cheaply.

NHK also publishes books and pamphlets. A student who enrols for a course in any given subject is sent a detailed annual syllabus. New students can obtain *A Guide to Correspondence Educational Programmes.* Textbooks are published to accompany each subject, and are obtainable from bookshops all over the country as well as from NHK stations.

Qualifications for enrolment in the School are the same as the entrance requirements for the upper secondary school system. That is, the School is open to those who have completed the nine years of compulsory schooling, or equivalent, without distinction of sex or age. The entrance fee is 200 *yen*, and the school fee 1,000 *yen* per year. In addition there are postal and other expenses of about 650 *yen* per year, and about 2,000 *yen* is necessary for textbooks and reference books. It is estimated that the total expense to the students of following the correspondence course through the School is some 17,000 *yen*.*

Students are required to attend the School once or twice each month—twenty days each year. The School is open every first and fourth Saturday and Sunday of the month. Students also have to submit one report for each subject they study once a month, so that the School may follow their progress. The teachers assign the theme of the reports and correct them, returning them to the students. 'Progress' examinations are conducted three times each year, and final examinations take place at the end of the school year.

The NHK School itself is in Tokyo, and for the guidance of students living in other places seventy-five local schools have been commissioned to provide the same service. Students can thus follow the correspondence course wherever they live, and can continue to study even if they have to move from one part of Japan to another. Teachers from the NHK School in Tokyo and specialist lecturers travel round the districts twice each year so that all students come into direct contact with them.

The Science and Technology Institute

In 1963 the Japan Science and Technology Promotion Foundation created the Science and Technology Institute, legally authorised to conduct industrial correspondence courses through television. The Institute aims to provide educational opportunities for young workers; to promote co-operation between school and industry so that teaching may take account of the students' industrial experience; to contribute to the training of technologists by means of a television course broadcast over the network of Channel 12 of Tokyo, a commercial television organisation. The Institute offers two 4-year courses, in machinery and electricity. Students have to read certain textbooks, submit reports, attend the Institute as well as watching the television course. Students are supposed to watch the programmes in groups at their place of employment. To make this collective viewing possible, each programme is broadcast twice, first during working hours and then repeated during the off-time.

---

* 1963 exchange rate: 360 *yen* = $, 1,008 = £1, 72.92 = Fr.F.

Teleclubs

Group viewing—the teleclub—first appeared in Japan as a form of social education in 1956. The year before, Unesco had requested the Japanese government to conduct experimental research on group reception of television programmes in villages. The research was in fact conducted for about a year from October 1956, and NHK collaborated by broadcasting programmes specially devised for the experiment.

The project was intended to discover to what extent television is useful for the modernisation of life, and also how effective group viewing is as a means of social education in rural districts. A special weekly programme, 'Farming Village in Progress' was broadcast by NHK from January to April 1957. A full description of this project and the findings of the research programme was published by Unesco under the title of *Rural Television in Japan* but it is relevant to note some of the findings briefly here.

Sixty-four villages were selected and in every test village meetings were held two or three times a week, including the evening of the special broadcast programme. Each meeting was managed by local leaders who were provided with the necessary knowledge and management techniques at training courses organised by the Co-operation Committee. The number of members at each session could not exceed fifty.

It became apparent that group viewing of television programmes can play a special part in social education in rural districts. The basic characteristics of the teleclub are that members learn joyfully—that is, they *enjoy* learning and so the meetings are attractive to them—and that, through discussion after viewing each part of a programme series, the educational effect is cumulative. These meetings attracted every class of farmer, old and young, men and women, and put everybody on good terms with each other. This was, of course, the attraction of television itself. To the villagers, who generally lacked entertainment, the diversity and freshness of the television programmes was very appealing—far more so than a sixteen mm. film showing.

The local leaders were able to make use of this amiable atmosphere, and, without rejecting the recreational character of the meetings, encourage the joint study of problems common to the participating villagers. The attractiveness of the teleclub meetings was also of much help in forming among its members a positive will to study. This attitude is shown most clearly in answer to the question, 'Even if you had a television set at home, would you go to a teleclub meeting?' This question was asked at two stages in the research programme: at first, the 'yes' response was 43.2 per cent; the second time it was 67.5 per cent. The main reason given was 'Because I can discuss with various people after viewing'. As the viewers became more accustomed to group viewing and discussion, their comments stopped being vague ('informative', 'useful') and became more analytical, for example:

> My impression is that the programme presents only the hard aspects of the rural life and nothing about the pleasant sides at all. The rural people also enjoy a pleasant and cheerful aspect of life. The broadcast did not describe this good side but dealt too much with hard and disagreeable things which everybody dislikes. It is natural that any girl who has seen this programme should not feel inclined to marry into the rural family. I don't think that the programme deserves the title 'The Rural Village in Progress'.

During the period from 1957 to 1959 the number of teleclubs increased to some 400, most of them being set up in rural districts. After that, however, popular interest gradually declined as the television service expanded; an increase in the number of TV stations made access to television easy, and led to the rapid spread of sets in individual homes all over the country. The decline of interest was more conspicuous with the teleclubs formed to view entertainment programmes rather than with the educational groups. But in view of this trend, it seems necessary to alter the basic concept of the teleclub if this method of group viewing is to continue to be an effective part of social education.

Group viewing in the youth class

Among the most important social education activities in Japan are the so-called 'Youth Class' and 'Women's Class'. These institutions offer their own courses, with a prescribed number of periods of study as well as a systematic curriculum, just as formal school education does. Instead of the school buildings, however, community centres or other public establishments are frequently used as the place of learning.

A recent development of the teleclub idea outlined above is to use group viewing within the framework of such other learning activities. A project to evaluate the use of television in the education of young workers was conducted in Japan in 1959–60 by the Ministry of Education in collaboration with NHK and the Japanese National Commission for Unesco. This project is considered to have played an important role in promoting and spreading this trend of group viewing.

The purpose of the project was to measure the educational effects *March of Youth*, a series of special television programmes (produced and broadcast by NHK for the promotion of international understanding) would bring about in young workers. The comments of one of the district committees concerned is revelant for the planning and execution of educational television designed to be used in this way. Their criticisms deserve detailed scrutiny:

An early problem was posed because the programme series began in the middle of the school year, and had to be integrated into an already established timetable. Some youth classes met three times a week, while others met twice a month. It was therefore difficult to organise regular weekly viewing sessions. Moreover in altering the timetable, the students' opinions had to be respected. All this took a considerable time to work out. And then efforts had to be made not only to make the students themselves understand the real objective of collective viewing, but also to persuade local people (who have only recently come to understand the need for the Youth Class itself) that television can be educational as well as entertaining.

For the research programme, the idea was to promote consciousness of international understanding and human rights. But in future when collective viewing is scheduled as an ordinary activity of the Youth Class, the theme should be selected most carefully. It should not be chosen out of curiosity about some new educational material, or out of pride in the title at the Ministry of Education, if it does not fit in with the educational plans of the Class or the opinion of the students as a whole. The conjunction of the needs of the community and of the individual, and the educational value of the programme, should be considered from the first.

From the viewpoint of accessibility, television programmes are easier to use than motion pictures, but preliminary study of content of the former is more difficult than that of the latter. The contents of the telecast is not always consistent with the objectives and plans of the class, and moreover television programmes are by nature full of entertainment. This means that discussion after group viewing is necessary. Television often gives the viewers rich material and they can discuss the programmes in a friendly atmosphere. But where collective viewing is organised only once a week, and only rough and ready opinions can be exchanged in discussion, then the viewers may not be able to apply in their everyday lives the knowledge and attitudes obtained from viewing.

Discussion leaders cannot help very much where there are no materials available for advance study, and the leaders have to view the programme for the first time with other viewers. The leaders have to group the points made by the programme, combine its content with local problems and plan a way of developing the discussion, all while they are viewing it. Leaders are thus required to have expertise in guidance techniques, a noble character, wide knowledge and intelligence. It may be difficult to train the ordinary consultants of Youth Classes into such qualified leaders—at any rate, it is important to find people who are eager to be engaged in such work.

In order to develop among students an inclination to learn from television, there should be some guidance before transmission about the problem to be treated by the telecast. For this purpose, supplementary material about the telecast is essential—not only material about the aims and contents of the programme, but also information about its national and local implications. This will lead to far more fruitful discussion after the programme.

These pertinent comments arising out of one experiment with group viewing conclude with the warning that this kind of once-a-week televiewing is apt to become an end in itself. If the experience of viewing and of discussing programmes is not used as a key to deeper study or to solving the problems of community and personal life the venture is fruitless.

NHK women's class

The method of group viewing described in the previous paragraphs goes some way towards remedying the defects of the first general teleclubs, but it necessarily puts a great burden on the leaders in selecting adequate programmes and incorporating them into a whole educational activity. The NHK Women's Class is an attempt to develop a new kind of teleclub, operating on a systematic basis but without putting too much strain on the leaders.

These teleclubs are organised with the assistance of NHK so that the programmes especially produced for the class and other programmes intended for women may be viewed collectively in a group of five to ten women. These women's groups have spread rapidly all over the country: by 1963 there were 20,000 groups, with an estimated membership of 2,000,000. Among the conditions that have favoured this rapid development are the special programmes, the small and easily managed groups and the regular provision of supplementary material and close contact with NHK. Particular mention should also be made of the willingness—or rather determination—of the women to study.

The special Women's Class programmes are broadcast on Fridays from 1.20 to 1.50 pm on NHK general television, repeated on Educational Television the same evening (7.30 to 8.00 pm) with another broadcast on Saturday from 1.00 to 1.30 pm on Educational Television. In most cases the teleclub meets after lunch. The groups are strictly autonomous and have nothing to do with the municipal boards of education or other authorities. Within the service area of each transmitting station, NHK appoints a Women's Class consultant to look after the local groups.

Each station also has several helpers who play a central role in organising the women's groups. They encourage the formation of new groups or visit existing groups to offer advice and help in their operation. They are not staff members of NHK but voluntary workers, recruited by NHK from former school teachers, people engaged in social education, people concerned with women's organisations and housewives at large. They are all women.

Besides visiting groups, the helpers convey the reactions and opinions of the audience to the producer, and provide the group with any information and materials which may serve to improve the content of the programme. Since it is essential for the producer to have sufficient knowledge of audience needs and reactions, he tries to visit the groups and attend their study meetings, as frequently as possible, but he is too busy to do so often. So it is important for him to be kept informed through the helpers.

As these helpers are not necessarily experts on social education, the opportunity is provided for them to get together twice a year or so to exchange information all over the country and to train themselves in offering guidance and advice to the groups for the Women's Class programme.

While the helpers are promoters and advisers at the local level, the consultants work at the national level, giving lectures and helping to solve the problems with which the helpers are confronted. This system of consultants and helpers is in existence only for the women's class.

Some other types of informal group viewing

At present, the number of people who own a television set has swollen to over fifteen million: that is, more than half of the total households, both urban and rural, possess one. In these circumstances it gets more and more difficult—and less and less realistic—to attempt to organise any kind of group viewing by collecting people together somewhere outside their homes. Nevertheless, social educationists still put a high value on the group discussion which follows collective viewing, and several other kinds of group viewing are being tried.

There is, for instance, the almost wholly informal group, organised with the members of neighbouring families who view together in each home on a rotation basis. This method has the advantage of saving people the trouble of going along to the community centre, and it means that the viewing and discussion take place in a relaxed home atmosphere.

Another kind of group selects programmes in advance so that each member can view in his own home: the group then meets at some other time to discuss the programme. As this method properly puts more emphasis on group discussion than on group viewing, it is tending to be more widely adopted.

There is also a movement to encourage mothers to view school broadcasts at home. They can, of course, be seen by the general public at the same time as they are transmitted to the schools. If mothers view at home, they know what their children are learning at school and can discuss it with them in the evenings. This use of school broadcasting is proving as effective as the PTA in forging a link between school and home.

A note on television films

To complete this account of the use of television in social education, some mention must be made of NHK's policy on film material. Originally NHK planned to make available television films useful to social education and the schools at low prices through its service agency. This idea met strong opposition from the educational film producers and distributors, who thought their business might be severely affected, so NHK now makes film material available only on a limited scale. There are about fifty titles which can be used in social education, among them eleven in the 'Youth of the World' series, twelve in the 'Industrial Science' series and twenty-four of a general nature. The price is about 20,000 *yen* for a copy of twenty minutes duration, somewhat lower than the price of an ordinary commercial educational short film.

Apart from this, film material is sometimes lent. For instance, it often happens in a study meeting or leader training course on the use of television that a particular programme cannot be seen because it does not fit the timetable. NHK will record the necessary programmes in kinescope and make them available as study material. This service is not intended to be a kinescope library. However, as each year brings a remarkable improvement in kinescope reproduction techniques it will not be long before we have kinescope libraries of important social education programmes.

IV Aspects of production

I want now to consider a number of different aspects of production that affect the educational value of programmes: liaison with educationists at the programme planning stage; measures to secure suitable transmission times; devices to make audiences respond positively; and facilities for training television personnel in this particular work.

Advisory committees

For the educational broadcasts, particularly those in series, committees are formed in order to take responsibility for the content of a given programme, to check the available sources of the material and information, to sound the needs and wishes of the audience, and so on. The frequency of meeting varies according to the programme, from once a year, three or four times a year to once every month or even once every week.

In addition to experts on the programme's theme, the committee will include experts on the audience for whom the programme is intended, representatives of the governmental services concerned and the producer. The experts on the theme contribute to the quality of the programme from the academic viewpoint, while the experts on the intended audience put forward opinions on treatment in terms of viewers' interest and understanding. The producer has to incorporate the suggestions of both parties in such a way that the programme content is most effectively presented to the audience through television. In other words, an attempt is made to secure the most effective co-ordination of academic requirements, the reality of the audience and the functions of television.

Needless to say, committees of this kind are organised and convened by NHK: they are advisory organs for seeking proposals and comments on the content of programme. They are by no means decision-making bodies. Such co-operation is sought to clarify problems involved in a particular series as a whole and the provision of the source materials. Preparation of each broadcast in the series is definitely the responsibility of the producer. Apart from these arrangements for specific series, close contact is regularly maintained with the governmental services. Such contact is useful not only for the practical purpose of obtaining necessary information and materials for programmes, but also for making the governmental services fully aware of the importance of adult education through television. Among the governmental services concerned with educational programmes are the Ministry of Education, the Ministry of Agriculture, the Ministry of Labour and the forty-six prefectural boards of education all over the country.

Close co-operation is also maintained with private organisations. Among them are, for example, the National Federation of Housewives, the Local Women's Associations, the Women's Divisions of the Agricultural Co-operative (in connection with the programmes for women), the Youth Associations and the Youth Classes (in connection with the programmes for Youth), the Agricultural Co-operatives and the 4-H Clubs (in connection with the programmes for agriculture) and the Chamber of Commerce (in connection with the programmes for industry).

Besides, close relations are also maintained with museums and libraries as important sources of material.

Planning the timetable

The general formation and timetable of educational programmes is reviewed once or twice every year to meet the changing needs of the audience. Organisation of programmes is based on the 'fixed-period formula': that is it is fixed that a given period on a given day of the week be for the so-and-so programme, each period being defined in terms of length and content. This is a general rule, of course. If any urgent matter should take place, any important problems arise, or any special need for arousing public opinion, then needless to say, exceptional arrangements are made. Swiftness and mobility are, after all, essential features of broadcasting.

The length of a series can vary from one month on the once-a-week basis at the shortest to one year on the twice-a-week basis at the longest. Generally speaking, lecture-course programmes occupy the longer period. Among them are the correspondence courses, language proficiency courses and technical and vocational courses, which are broadcast for a period of six or twelve months on the twice-a-week basis. The medium length is a series of 13 broadcasts extending over three months on the once-a-week basis. Among programmes of this length are the Women's Class and overseas spot reportage. The shortest series (one month on the once-a-week basis) is exemplified by 'Sunday University'.

Besides the regular series, there are some special feature programmes in series prepared from time to time on a specific problem of importance and broadcast either three days in succession or every day for one week. For example, the 'Special Programme on the Problems of the Constitution' was broadcast for five evenings in succession, each instalment lasting sixty minutes. 'Children of Japan' was another special programme, transmitted on three successive evenings, each instalment lasting sixty minutes.

Programme length is determined by such factors as content, age range of audience, format of the programme, number of performers and hour of transmission.

Most educational and cultural programmes intended for adults are ten to thirty minutes in length. A few programmes exceed thirty minutes: the feature programme on 'General Culture' and 'Sunday University', both last sixty minutes; the 'Hour of Religion', the Symposium by the Diet Members and the discussion on political topics ('Politics and Policy'), all fifty-five minutes; the 'Hour for Women', forty minutes. In general, programmes of higher standard in content or more comprehensive in scope tend to be longer. The vast majority last thirty minutes.

Times for transmission

A survey conducted in June 1963 by the NHK Broadcasting Culture unit of the times at which people in different occupations are able to watch television showed that it is possible to outline 'a TV audience curve of the day'. Its findings can be roughly summarised as follows:

Time	*Audience*
Before 7 am	people engaged in agriculture
7–8 am	white collar workers
8 am–12 noon	housewives of over 30 years of age
12 noon–1 pm	housewives and people engaged in agriculture who commonly watch during the lunch recess
1 pm–4 pm	housewives
4 pm–7 pm	elementary and lower secondary school pupils
7 pm–9.30 pm 8 pm–10 pm	white collar workers over 30, agricultural, forestry, fishery workers, housewives, people engaged in manufacturing (especially those with low educational background)
After 10 pm	Those of comparatively high educational background.

The organisation of programmes is based on these findings so that each programme may be transmitted at the hour most convenient for the category of audience for which it is intended.

Mention should also be made of the re-broadcast. Whatever effort may be made to transmit a given programme at the most convenient time it is unavoidable that some people will still find it impossible to view the programme at that hour, so certain programmes are broadcast twice at different times; for example, the language proficiency course and the science programme are broadcast twice a day, one in the morning and the other in the evening.

Devices to keep the audience interested

The educational influence of programmes depends greatly on making viewers as active in their response as possible.

Planning and production

In the first place it is essential to make a programme interesting. To be interesting to the audience, a programme must be, above anything else, understandable. If it is too difficult it cannot be interesting. Of course, to be understandable is not enough. The content must also make some appeal to the mind of the audience. What is this appeal? Mere exposition, analysis and investigation of facts are not going to satisfy the audience. What they want is something directly *useful*; they want a programme to provide them with a guide either in their practical life or in their mental life. Abstract ideas can never do this, so the programme must be developed and illustrated by means of concrete examples.

From this point of view, programmes on practical subjects are comparatively easy to plan and produce, but general culture programmes are difficult. Since they are television programmes, it is natural that every effort should be made to use fully the characteristics of the medium; that is, to visualise the subject in such a way as to arouse interest.

Support material

For lecture course programmes extending over a long period (courses on languages, cooking, sewing, for example), texts are made available to the audience to facilitate study before and after the broadcast. The texts are accompanied by exercises and tests. As the correct answers to each section of exercises and tests are given in the next broadcast, the audience are strongly inclined to look forward to it so that they may check their answers and appraise their progress. Individual viewers are encouraged to realise that other people are studying in the same way as they are or having the same troubles as they are. For this reason, the texts contain a 'Page for the Audience', where viewers can exchange their ideas and experience. From time to time, informal gatherings are convened for members of the audience to meet each other.

Group viewing

In spite of the measures to help students described in the preceding paragraphs, a man is still apt to be lazy! Knowing very well that the educational programme leads to a qualification, or that it makes life rich and fruitful, he is still easily tempted to turn the dial to entertainment programmes. To counteract this tendency, NHK is encouraging group viewing. While individual viewing is limited to reaction to a programme as the experience of an individual is limited in scope, group viewing has a number of advantages. By joining in group viewing, each member can overcome his laziness in consideration for other members of the group. Moreover, in the discussion after the programme, each member can confirm and deepen his own reactions to the programme. There may be several points which were overlooked but which have been brought to light by the comments of other members of the group. Convictions may be strengthened or ideas stimulated. Viewing together with people who have the same purpose and the same difficulties gives one a sense of solidarity and companionship, and provides an opportunity for mutual encouragement. The group should not be too large: five or six, or ten at the most, is best for maintaining the sense of companionship.

Qualifications

In addition to the publication of texts and tests, the correspondence courses offer a qualification as a most powerful incentive. Following the programme regularly leads to the acquisition of credits equivalent to those obtained in the formal school. The credits are only granted on the condition of regular viewing, so the audience have to watch the programme continuously.

Selecting and training television personnel

Among the newly recruited television personnel are some who have specialised in education at the university, but their ratio to the total number of people in television is very small. Television personnel are recruited from all disciplines: law, economics, politics, literature, philosophy, psychology, sociology, history, aesthetics, music, etc. A recent trend is to recruit an increasing number of those who have specialised in scientific disciplines such as engineering and physical science, thus adjusting the previous preponderance of arts people.

New recruits receive systematic and well-planned training for six months. This is a basic training necessary for all broadcasting personnel, not especially intended for preparing for adult education through television.

Training for adult education programmes is provided after newcomers have been assigned to the division of adult education. While they are engaging in the preparation of actual programmes, they are trained to acquire and improve knowledge and skill necessary for the preparation of these specialised programmes. They are also required to get to know the audience for whom the programmes are intended. For instance, they actively participate in study meetings and training courses which are held at various parts of the country from time to time throughout the year.

The first criterion for selecting a tutor or lecturer on television is whether the candidate has the first-class academic knowledge in the specific specialist field in question. This criterion, which is, of course, not limited to adult education programmes, is the first and foremost. The second is whether the candidate can present the content of his specialism in an easily understandable and interesting way to the audience who are laymen. However high the academic standard of the lecture may be, it is of little use if it be presented in a way that is hard to understand or in the manner of a university lecture. The tutor should also have sufficient time to spare to co-operate in the production of the programme. Without the tutor's co-operation it is impossible to have first rate planning and production. Among other criteria are a good and articulate voice and agreeable looks.

It is, of course, very difficult to find a person who satisfies all these criteria. In practice, the tutor is selected from among those who satisfy the criteria to some extent and who show some potential of improvement through training.

In selecting tutors, no audition is given because there is no habit of audition in Japan and because the tutors are usually very high in social status. Where the station has to select a tutor for a programme extending over a long period, it frequently asks the candidate to appear on a single broadcast first so that it may ascertain whether the candidate is well qualified for the work. Once selected, the tutor receives a kind of training during the detailed consultation and rehearsal which are held before each broadcast.

V Training for leaders

The effectiveness of educational television for adults depends not only on the liaison arrangements already described, and on the training of television personnel: it also depends on training social educationists in reception techniques.

The Audio-Visual Education Section of the Ministry of Education, which is responsible at the national level for promoting audio-visual education in both school and social education, is carrying out various measures to improve the physical facilities and equipment as well as the content of education. As a part of its leadership training work, it annually organises a study meeting on the educational use of television for the leaders of social education.

This study meeting lasts for three days. Some 100 social education consultants of the prefectural boards of education take part (each prefecture sending two participants). The main topics of study are teaching materials in the programmes useful for social education, the use of television programmes (including the organisation of group-viewing), and the evaluation of educational effects of television programmes.

In addition, the Audio-Visual Education Section organises the Training Course for Social Education Consultants in which the use of TV programmes in social education constitutes one of the required subjects of study. The social education consultants at the prefectural and municipal boards of education may also participate in the study meetings organised by various research institutions to improve their methods of leadership.

The National Association of Radio and Television Education (NHK Building 2, Uchisaiwai-cho, Chiyoda-ku, Tokyo) was founded in 1949 for the purpose of promoting studies on education through broadcasting. The activities of the Association include the organisation of study meetings and training courses, the improvement of receiving sets and the facilitation of their purchase, the conducting of surveys and research, and the collection and distribution of information and materials.

The study meeting organised by the Association is primarily intended for the study of educational use of radio and television in school, but the five-day in-service training course offered in conjunction with this study meeting usually includes such subjects as 'How to use TV in social education', 'How to use mass media for educational purposes' and 'How to discipline children in television viewing at home'. Therefore, an increasing number of social educationists also usefully participate in the course.

Organisation of teleclubs

The training which social educationists receive includes certain basic information about the organisation of teleclubs or group viewing. The rest of this section is an extract from a textbook containing such information:

Regimentation must be avoided in organising the viewers

Television is more familiar to the general public than radio and film because of its function as well as its variety in programme content. If grouping of viewers is attempted too rigidly according to certain distinctions, such as age, sex, occupation, there will be a kind of constraint which enervates the desire of the participants to attend the group viewing sessions and which eventually lead to desertion.

It is often expedient, however, to have a group of younger viewers watch television during the comparatively early hours in the evening, and a group of adults take their place in turn during the later hours; or to invite a group of agricultural people or housewives to watch television together when the programmes are specially intended for them and when some study has to be made in advance with the available information.

Regular participants should be increased in a spontaneous way

If the number of the participants varies largely from day to day and a group of regular participants is not successfully formed without an apparent reason, the leader or the person in charge of the group viewing should try to find whether there is something wrong in the management of the group and remedy the defective points at the earliest opportunity. For instance, attention should be paid to whether the time of the gathering is convenient, whether the selection of the programme is appropriate, whether the receiving set is in good condition, whether the publicity is sufficient, whether the meeting place is comfortably heated, whether the discussion is properly guided and promoted. . . .

Linking between school teachers and social education leaders

Elementary and lower secondary school teachers often work at the same time as social education leaders at the municipal or community level. In such a case, the television group viewing session provides an excellent opportunity for the school teacher and the parents to talk about the education of their children freely in a congenial atmosphere. If the gathering is held in the school, the parents who are reluctant to visit the school will become familiarised with it and more interested than before in the education of their children.

Out of school guidance of school children

It is reasonable to suppose that school children will also attend the session. It is desirable that they be accompanied by their parents. Even if they come alone, they will receive their out-of-school guidance through the supervision of the leader or helper of the gathering. . . .

School children help with publicity

It is very effective if the executive committee of the teleclub can obtain the co-operation of the school and have the school children carry home invitations and information about the session. . . .

Preparation for group viewing

If the group viewing session is to be organised as a long-term educational opportunity for social education, deliberate advance planning is indispensable. . . . For this purpose, it is desirable to have an executive committee of a small number of the people selected.

Obtaining and studying advance information of the programme

In the preparation for the viewing session, it is necessary to procure and study the advance information about the programmes to be viewed. Even when all the members of the teleclubs are consulted as to what programmes should be viewed, the leader must have sufficient knowledge of the programme from previous study of advance information to offer useful guidance in the selection of the programme.

Selecting the programmes

There are two possible ways of selection; one is a limited selection within the framework of a fixed day of the week, and the other is a free selection from among all the available programmes. In order to fix the day of the week for group viewing, the executive committee should consult the wishes and opinions of the people of the community to satisfy as many people as possible. Once the day of the week is fixed the committee should select the programmes to be viewed from among those to be broadcast on the day, taking into account the type of the programmes as well as the time of viewing which most participants prefer. In case of the free selection of the programmes, it is important and necessary to make the day and the time of group viewing known to all the people of the community whenever a specific programme is selected.

Preparation of the meeting place

When the receiving set of seventeen inch size is used, the maximum number of viewers will be fifty. Accordingly, an auditorium or assembly hall is too large as the meeting place for such a small group. To create an agreeable atmosphere in the meeting place, it is desirable to have the place clean and plainly decorated. During the winter time it is essential to have the place adequately heated....

Role of leaders

Group viewing is not a mere get-together to watch the telecasts in a passive way, but a meeting inspired with a certain positive purpose. The meeting should be utilised as a positive opportunity for the participants to develop intellectual and cultural abilities both as individuals and as members of a group through the collective viewing and subsequent discussions.

Personality and attitude of the leader

The local leader who is to act as an intermediary between the broadcasts and the group viewers, should be a personality to secure the confidence and friendliness of the participants. He should attempt not only to remove all the invisible barriers between the participants and himself but also to create an atmosphere of mutual reliance and intimacy, in which the most reserved or reticent participants may express themselves freely.

Study of programmes

For free and fruitful discussion, the local leader is required to study the advance information of the programmes. With the proper knowledge of the main theme and content of the programme and further study of relevant materials, the leader should consider how to relate the programmes to the life of the community so that the broadcast may be effectively utilised.

Knowledge and skill with the receiving set

Poor reception is fatal to the viewing session. If reception is technically bad, there is no possibility to lead the discussion in the right direction. Accordingly, the leader must pay constant attention to the condition of the set. For this, it is desirable that the leader should acquire enough knowledge and skill to keep the image and the sound of the set always in good condition.

Observation of the reactions of the viewers

It is supposed that many participants will not be accustomed to free expression because of their different customs or living conditions. While the leader should make every effort to draw out an expression of opinion from the participants, he should be at the same time alert enough to read the unexpressed opinions through casual gestures and movements of the participants.

Guidance in the discussion

The leaders should guide the discussion in such a way that the opinions and comments expressed by the participants may not be left as mere verbal statements but be given life in the form of action to improve family life, community life, or productive activities.

Adaptation to individual differences

The process by which each viewer comes to be consciously directed towards the solution of his specific problems probably varies according to individual or family differences. It should be remembered, however, that the significance of group viewing and discussion lies in the collective consciousness of co-operative efforts towards the solution of the problems. Mutual contact between individuals in this spirit of solidarity will enrich the individual personality and give courage and confidence for action.

Scope of guidance

The day-to-day problems with which the viewers are confronted are not limited to those relating to the techniques of life or production. It is important to provide the foundations of the ability to solve these problems. Therefore, the guidance is directed to stimulate an earnest desire for knowledge. . . .

Creation of new techniques of guidance

While previous experience as a social education leader should be fully utilised, it is supposed that the leader may encounter many difficulties in carrying out group viewing, as a new method of social education. Therefore, the leader should always be study-minded and accumulate new experiences in addition to those obtained in the past so that he may develop new techniques of guidance, and make the most effective use of this new form of social education.

Evaluation of television gathering

The television gathering may be considered a success if the number of participants has not decreased conspicuously, if an intimate and free atmosphere has prevailed during the group viewing and the post-viewing discussion, and, once the gathering has passed the initial stage and come to be a regular meeting, if the exchange of views is having an influence upon community life. If the meetings have not attained the above-mentioned conditions, there must be something wrong in the operation and management. The following are some of the points to check:

(*a*) Is the number of regular meetings too many for a week?
(*b*) Is the duration of the meeting too long?
(*c*) Is the notification of the meeting well disseminated?
(*d*) Is the meeting place well heated and ventilated?
(*e*) Is the leader skilful enough in conducting the meeting and guiding the discussions?
(*f*) Does the programme no longer attract the interest of the participants?

If there are criticisms, comments and wishes expressed in connection with the last point, a consolidated report of these views should be sent to the broadcasting organisation so that the programme may be improved.

Relations between the television gathering and other educational and cultural activities

Television is one of the most powerful media to bring entertainment and educational values into the life of the community. The television gathering may be organised not only for viewing but also as an integral part of other meetings. It should be borne in mind that group viewing is only one of the various types of meeting organised in the community and that it has its own limitations.

Such meetings as film shows or radio group listening are significant opportunities for education in the community. It is a mistaken idea that there is no need for film or radio from now on. . . .

Television cannot offer such a large screen as the motion picture nor can it offer the opportunity for the participants to take part in direct experience as does the drama study circle or choir. On the other hand, for instance, the viewing of news on television will help deepen the understanding obtained through radio news or newspapers. The broadcasts relayed from the theatre will stimulate the theatrical activities of the community, by introducing new practical techniques to them. By bringing television into various meetings and assemblies of the community, not to speak of the regular opportunities of social education such as the adult school and the youth class, such meetings may be operated in a less formal and more pleasant atmosphere. If television is used in such a way, it will prove to be a powerful support of various meetings of the community.

VI Problems and prospects

In Japan, audio-visual materials are much used in the schools, particularly at the elementary and lower secondary level, but in social education their use is in its first stages. The question 'How do we use television?' is still being asked, and evaluation of content and effect of programmes is hardly attempted. Some effort at feed-back is made through the monitoring system and the teleclubs. But this feedback is specific and frequently subjective; it is not based on a scientific evaluation.

The difficulty of evaluation is two-fold: first, whereas school education is a long-term continuous activity intended for established and well-organised groups, social education by its very nature deals with temporarily organised groups. Second, social education in Japan is mostly intended for young workers and women. When television is used as a means of social education for youth, the main object is, needless to say, not to increase their knowledge, but to make them think so that they may become capable of thinking by themselves. In other words, television is used to provide a topic about which they start discussion among themselves. The commonest pattern is to watch a telecast, to draw out of its content something related to the problems of the community or day-to-day life, and to exchange views and experience about it. Such being the case, any evaluation would have to be made with regard to the long-term influence on the young people and the reflection in the improvement of community life, rather than the degree to which the viewers immediately understood the content of specific programmes.

Furthermore, the complexity of human relations in Japanese society makes it difficult to form an organised group of women. It is not an easy matter in a country like Japan where there is no habit of study through discussion for women to have a discussion among themselves. The manner of communication which prevailed in Japan before and during the World War II was something like one-way command or transmission. People had a deeply-rooted habit of listening to 'big-men' talk. In any place and on any occasion, the women in particular were scarcely given the opportunity to speak out. Even at present, there are not a few cases where two or three 'opinion-leaders' monopolise various gatherings of women. A real discussion takes place and achieves the desired effects only when the human relations are very satisfactorily maintained. It must be said, however, in spite of the above-mentioned qualifications, that gradual progress is being made in the use of television among youth and women.

There is another example of the use of television which must not be overlooked. This is the television class of the Parent-Teachers Association. The primary purpose of the PTA television class is not only to study through television the common problem of promoting better education for children, but also to foster a habit of independent thinking through discussion of the matters derived from the common problem. The PTA television class is organised at the community level with the elected PTA officer of each community as the leader of the television class. Since the leader alone cannot assume the whole responsibility for the operation of the class, some members are assigned portions of the work (the class is open at 1 pm every Saturday afternoon.)

As a result of the television class, parents have come to understand the life of their children in its proper perspective. As they came to be able to talk freely about the good and the bad of their children, their worries and their need of reassurance have changed. They have come to be able to exchange views calmly and to observe their children objectively. They have come to attempt a better plan for living (and agricultural management) so that they could find time to consider the education of their children. They have also come to realise that even women alone could do anything if they joined their efforts in thinking about it. It is hoped that this process of building up a habit of independent thought among parents will eventually open the way to a rationalisation of life.

Future prospects

As this study shows, adult educational television in Japan has much to develop in the future. To conclude, I should like to draw attention to four growing points of particular interest.

A second educational channel

Educationists want to have one more educational channel within the next ten years or so. At present NHK devotes one of its two TV channels exclusively to education. If educational television is extended to two channels, there will be a sharp increase in the use of schools television between ten and two, for far more rebroadcasting will be possible. Planned use of the two educational channels would make it possible to introduce more variety in adult education programmes in the late and early evening, and to produce more programmes for specific adult education purposes. The much-expected second educational channel is likely to be on ultra high frequency.*

Co-operation between television and radio

This is something adult educationists dream of realising. If programmes on language and music, for instance, are watched on television the first time, they can easily be reproduced in the vision of the audience just as the sound of radio. Radio programmes could be recorded on tape at home for repeated individual practice. Once co-operation between radio and television is established, the scope of adult educational television will be considerably expanded.

Colour television

At present, NHK transmits colour television programmes about three hours a day. As the number of colour receiving sets is still limited, these colour programmes are in most cases received in black and white. Therefore, the effect of colour is not utilised for educational purposes. If the educational effect of colour is to be fully achieved, some psychological measurement of its effect has to be attempted.

---

* NHK now has two educational television channels, one in colour.—Ed.

Organisation of viewers

One of the most important activities of the PTA is its recent experiments in encouraging mothers to watch at home the television programmes for schools. Mothers thus learn the same things as their children, and learn at the same time how the unit of the subject is being taught, and how it compares with the way they were taught in the past. It has already been ascertained that in the field of moral education the viewing of the school programmes yields particular effects, for the 'democratic' and 'autonomous' moral values that are taught at present give an excellent impetus to mothers to reflect upon their own feudalistic way of thinking about morality.

All three contributors were asked to select one aspect of their material and present it in more detail; the aspects chosen are all characteristic and convey the particular problems and typical approaches to adult educational television in the three countries. Dr Miller has written from personal experience about mounting an educational series intended for the general audience; Dr Tahy uses health education to illustrate his theme of television in the co-ordinated service of social welfare; and in the final case study, Professor Hatano returns to the major contribution of Japanese television to the emancipation of women.

I The problems of a producer: general culture series in Canada

'Explorations', the programme-series mentioned on p. 28, may serve as a typical example of CBC-initiated adult education television, in the broad sense of that term. The programme has always been planned for 'the general audience', although programme planners usually presume that their audience will comprise the more thoughtful minority of Canadian viewers (and, oddly, thoughtful American viewers as well, since as much as a fourth of audience mail for this programme comes from American viewers who live within range of CBC and CBC-affiliated stations). In order to provide a more detailed description of this kind of programming I have chosen the 'Explorations' series entitled Four Philosophers, simply because I happen to have been the programme organiser for it, as well as being the writer of two of the four half-hour programmes in the series. The planning and production of the series is typical of most programmes of this nature.

The series, Four Philosophers, was initially conceived jointly by the Supervising Producer of the Public Affairs television section (Mr Eric Koch), and the programme organiser who had planned 'Explorations' for the past five years (Miss Catherine MacIver). CBC had not previously attempted a series on philosophy; thus this first one was considered, to some extent, as an experiment. This was perhaps the main reason for scheduling the series during the summer, in a slack viewing period. The period selected was between mid-July and early August of 1961, from 10.30 to 11.00 pm on Wednesdays.

In view of my background (I had specialised in philosophy and had been a university teacher for three years before joining CBC), I was asked if I would serve as programme organiser. This request came during the winter, approximately five months before the first programme in the series was to be videotaped. The host who would introduce each of the programmes and serve as a guide and, in effect, teacher throughout the programmes, was to be Dr George P. Grant, Rhodes Scholar, former Professor of Philosophy of Dalhousie University, Halifax, Nova Scotia, and now (at the time of the programme) a Professor of Religion at McMaster Univerity, Hamilton, Ontario. The producer of the series was Mr James Murray, who now specialises in science programming. At our first meeting in the late winter of 1961 Miss MacIver and Mr Koch presented a general concept of the series. Dr Grant and I were asked to draw up a programme plan that would provide at least 'glimpses of the thought' of four outstanding philosophers. After several meetings we decided that the philosophers should be Plato, Augustine, Hume and Kant. Dr Grant was to write the scripts for the Augustine and Kant programmes, but, because he had other commitments, I was to write the other two.

After discussion with Miss MacIver and Mr Koch, and with Dr Grant's approval, we decided that we should use the dialogue form as the basic method. We decided to use four different actors in each of the programmes, and in each we were to have four brief 'vignettes', representing topics or aspects of the thought of each of the philosophers. In the programme on Hume, for example, the dramatised vignettes endeavoured to reveal something about (1) Hume's empiricism and the value of scepticism, (2) his theory of causality, (3) his 'emotive' theory of morality, and (4) his views about arguments for the existence of God. We appreciated that this would be difficult, and so at the outset, we set definite limits on our aims. We realised, too, that we could not adhere rigidly to the writings and translations of the writings of the philosophers, thus we tried only to present accurate paraphrases in everyday language. Each of the vignettes was to be introduced by Dr Grant, and commented on afterwards in response to scripted questions posed by a carefully chosen CBC staff announcer (Mr Bruce Rogers).

Once the format had been decided upon, the producer, Mr James Murray, began to plan sets and, in consultation with Dr Grant and me, to audition actors. We three began to meet weekly from about May onwards to criticise, edit and re-write our scripts. In the meantime Mr Murray was marshalling the considerable production forces necessary for dramatised productions. We were fortunate in getting experienced Canadian television actors for the dialogues, and only one rehearsal day for each programme, several days before each videotaping day, was felt to be necessary. Finished scripts were supposed to have been ready for the actors three weeks before each videotaping day, but as too often happens, some changes were made on the rehearsal days as well as on videotaping days. One of the oddly amusing (and to the programme planners, terrifying) features of the productions was that the actors, being experienced, busy, and confident, had initially treated the scripts as they would most scripts, and had come to the rehearsal studio with a minimum of preparation. There was thus some concern when they learned that this was a series in which every word had significance. It was not adequate to have a general idea of each sequence, and to 'adlib' if they could not recall the precise words. Several of the actors later told us that this was the most difficult task they had ever undertaken.

It is impossible to estimate the total size of the audience for this series. It would have been definitely a minority audience, and, being a summer audience, by no means as large as a minority winter audience. Probably there were telephone calls and some mail received in each station across Canada over which the programmes were telecast. In the national programme office, in addition to several favourable telephone calls on each of the four evenings, a total of forty-five letters was received (forty-three favourable and two unfavourable). This was regarded as an indication of some success for a programme series that did not solicit mail nor make offers of transcripts. Of the forty-three favourable letters, thirty-four were from Canadian viewers (including one from a teacher of philosophy at a Roman Catholic college, who had assembled her class of some thirty students), and eleven were from Americans (one of which was a group letter, signed by nine married couples who had assembled to view the programmes). There were eight requests for transcripts, including one from the Workers' Educational Association of Canada; and, perhaps the best endorsements of the series, there were four requests for the loan of films or kinerecordings of the series for use in philosophy classes of Canadian universities. Whatever the size of the audience, it would have consisted of viewers who were asked to give something to each programme, and not simply to sit back and be entertained. Nevertheless, the programmes reached a wider audience than we had expected. One of the most interesting of the letters came from Detroit, Michigan, from a person describing herself as 'just an average working girl with a high school education'. She wrote: 'I had never experienced a program on TV where I was so touched and inspired. . .'. And another interesting letter came from a woman editor of a weekly newspaper in a small town in Alberta. Here are some excerpts from her letter:

> What I thought you would like to know is not whether or not I liked it or appreciated it, but rather whether it went down well in a small town of 1000 on the bald prairie. . . . There was a great deal of response, although people claimed not to understand exactly, but it stirred something. I was quite surprised to hear people talking about George Grant's views and so on in the coffee shop and especially surprised to hear a hen poker club group going over the program in considerable detail.

From this, it would appear, programme planners (and I cannot exclude myself) are sometimes guilty of under-estimating their audience.

II Television at the service of the people: health education in Czechoslovakia

Health education in Czechoslovakia is very extensive in scope and carried out in many different methods and ways. The expert health press (including popular publications) takes part in this as well as the cinema, radio and television. Every doctor and trained health worker in Czechoslovakia has to devote himself every week in his free time to the cause of health education in the health centres. Thanks to these centres (an organised network throughout the country with the Central Health Institute in Prague and the Slovak Health Institute in Bratislava at their head) great attention can be paid in Czechoslovakia to the health of the nation, and health protection is enforced by law. Television has become a new assistant in health education and its share in it will certainly increase in the future.

The aim of health education is to achieve a high degree of health awareness among the whole population so that every citizen voluntarily and actively helps in protecting, strengthening and developing his own health and the health of the whole society.

To increase health knowledge, is, however, a complex process owing something to a person's own awareness; the influence of surroundings, environment, and fellow citizens; education in school and outside it, and systematic activities by health workers. Medical experts in the health service direct the programme of health education and aim to apply it through all forms and methods of mass communications in order to influence the public. Special attention is paid to the application of the following principles: health education must be systematic and regular, scientifically truthful, progressive in methods, modern and militant; understandable and suitable.

Television and health education

CTV pays particular attention to health education. Many enquiries and direct contact between CTV and its viewers show that health education programmes meet with a great response; television viewers like to watch these features, follow them and often react to them in a lively manner.

On account of the special nature of these programmes it is necessary that highly qualified experts, doctors, psychologists and workers with practical experience should take part in their preparation together with the programme workers themselves. As a result of this joint effort the programme should be both highly attractive and also medically correct. Of course we cannot deny that there is a risk that the power of television programmes and their widespread reception may also lead to some damage through incorrect understanding and application. For example: a lecture by an expert who spoke about one illness and exactly described its symptoms and therapy led some viewers to make their own diagnosis and start to cure themselves in a non-professional way; a wrong conception (or presentation) of a feature on an epidemic might, at a time when some infectious diseases are common, lead to chaos and panic instead of to proper prevention. That is why psychologists and educational workers, with sound pedagogical and methodological training, join in the preparation of educational health programmes.

For educational health programmes on television the same principles apply as in other scientific, technical and artistic spheres. The right choice of subject enables the programmes, besides providing basic information, to arouse the listener's interest and give him knowledge he can apply. It is very important that those putting the programmes together (the authors) should avoid over-simplification bordering on surface knowledge and vulgarisation, and take care not to arouse fear, avoiding a gloomy tone, even in cases where it would be in place. Only in exceptional cases and on special subjects is it permitted to exaggerate and even introduce some kind of fear, for example, in the fight against excess drinking of alcohol or smoking.

Themes of health features

Health subjects have had their place in television almost from the beginning (since 1953). Even then regular programmes were presented such as 'Window on Safety at Work', and later 'Television Health University' and others. The most usual programme subjects were features on nutrition and protection of health as well as special programmes of advice for mothers. Another type of health education programme dealt with active leisure, the correct régime for the day, prevention of neurosis, heart diseases and the danger of drug addiction. Several programmes dealt with physical culture and sport as part of the correct health régime.

In addition, CTV broadcasts features popularising the research work of leading scientific institutes and hospitals in the sphere of medicine and pharmacy. For example there were programmes on the work of the heart, techniques assisting the health service, the use of radiation in treatment, the results of biological sciences; some reports on the work of scientific institutes were viewed by large audiences.

In drafting the plans for health education programmes those responsible for the production and presentation base their work on the following sources:

a Suggestions for themes from the various branches of medicine and pharmacy, where teams of experts and scientists are engaged in hospitals, health centres and institutes;
b Proposals of leading health organs, the Ministry of Health, Health Council, and the health departments attached to regional National Committees;
c Statistics on incidence of diseases among the population;
d The reporting of infectious diseases;
e Demands of other organisations, especially the Czechoslovak Red Cross as the most active mass organisation in the sphere of health protection; the demands made by the Institute of Hygiene, Institute for Research into Nutrition, Institute for the Physically Handicapped and other expert institutes and specialised health establishments throughout Czechoslovakia;
f Demands made by viewers and addressed to CTV.

The Institutes for Health Education in Prague and Bratislava on the basis of these surveys and demands work out a draft programme of the television features to be presented in various periods (every quarter or half-year), with corresponding annotations on the proposed tasks. After further consultation with the various editorial departments, the plan for health education features is drawn up so as to be in proportion and in keeping with other educational and instructive programmes. After this CTV aims to have the scripts of the individual programmes carefully worked out and the principles of truthfulness, progressiveness and visual understanding systematically applied. The methodological workers in the health institutes see to it that the prepared programmes are well thought out also from the point of view of medicine.

Forms of health education programmes

Health education may be an item that enriches the variety of content and subject of various television programmes; or it may be the main subject of a programme. Health education programmes are broadcast on television both for the broad circle of television audiences and also for specialised and select audiences. The former are in the majority.

In news features, information can readily and speedily be passed to the public on important questions of special significance (such as protection against influenza epidemics or other infectious diseases). Decisions as to the form are of course dependent on the content and themes of the prepared transmission. The most currently used forms are:

1 Short informative news items on some event in the state such as the opening of a new polyclinic or hospital. The news is of an informative nature only and the participation of the doctor or other health worker in its preparation is not necessary. What is necessary, however, is that the illustration should be well chosen.

2 Enlarged informative news in some cases demands expert advice, for example, to inform the public on compulsory vaccination against poliomyelitis. The announcer doing the commentary keeps to the prepared text; the picture shows how the vaccination is carried out and the doctor provides the necessary expert explanation.

3 News items concerned with health education always require the presence of appropriate health workers, as for example when explaining the law on the artificial termination of pregnancy (Law no. 68, 1957). Simplified information on the operation and its possibilities would be incorrect from the health education viewpoint. It is better in such a case for the television announcer to ask a well-known gynaecologist questions in an interview, to tactfully draw attention to the possible risks of this operation.

4 A 'television poster' is often included in television programmes. Its aim is to draw attention, for example, to the need for observation of personal hygiene in places of work, the proper preparation of meals, correct and hygienic ways to dress children, etc. Here the focus is on the picture while the commentary is more or less only a background noise.

5 Television film is a popular form. These are short films, not longer than about 7–10 minutes and their purpose is to present a kind of 'film digest' on certain health problems. For example, in 'Television Journal' in 1963, sixty of these short films were broadcast out of which twelve were devoted to nutrition problems. During the first half of 1964 alone, forty-one were broadcast. Educational programmes, like news features, are broadcast in various types of television format. Usually this is done in the 'Science and Technology' transmissions which include various scientific and popular features, as well as in whole serials on health problems. Scientific instructive features can be of the following types:

a Interviews, in which the doctor discusses the chosen subject with the television commentator while the viewer has the chance to follow on the screen the facts about which the talk is concerned by means of films and photographic material. These shots alternate with shots from the studio where the interview is taking place. The camera moves from the lecturing doctor to objects illustrating the content of the lecture, etc.

b Television lectures are prepared in a similar manner to the interview. Here the camera and the producer, who decides on the order of shots, play an important part.

c Television discussion is the form chosen when more people are to discuss a certain problem or question, such as protection against influenza epidemics. At such discussions the presence of a hygiene-epidemiologist, virologist and general practitioner are necessary. The discussion is usually led by the announcer. Experience has shown that the effectiveness of these features depends on the suitable choice of content and also on the length of the transmission. Programmes of twenty-thirty minutes have been successful.

d Serials are well supported by audiences, as in the case of 'Television Health University'. Other television serials, such as 'School for Parents' in 1959 were popular.

Hundreds of letters reached CTV daily in which viewers appraised these programmes. Since 1959, CTV has continued with this type of programme and developed it further. In 1961, for example, it broadcast under the title 'For a Beautiful Healthy Life', six evening lectures on questions of mental and physical hygiene. This and further programmes were also highly appreciated by audiences. In 1964, CTV introduced short ten-minute features on some topical questions of health education.*

CTV regularly organises discussions with viewers at which it ascertains the response to certain programmes, and it learns a great deal from correspondence. For example, during the broadcasting of 'Television Health University', which has been transmitted from the Bratislava Studio since 1960, CTV had to pass on the correspondence to voluntary expert workers, on account of the large numbers of letters received.

Experiences so far show that television audiences welcome repeats, not only on account of shift work but also in order to see the lesson again. It was shown that regularity is an important factor even where it would have been possible to transmit the programme at a more suitable time but with less regularity.

---

* These programmes were broadcast by the Prague studio and prepared by the Central Institute for Health Education in Prague:
I Nutrition and health protection.
II Vegetables and their correct preparation with regard to preserving vitamin C.
III Biological importance of substantial breakfasts and 'elevenses'.
IV How to satisfy effectively the need for liquids.
V Alimentary infections.
VI Fight against dust.
VII Suitable footwear and care of the feet.
VIII Care of teeth.
IX Avoiding overweight.
X What to give the child for a walk.
XI Physical culture and sport from childhood to old age.
XII Leisure activities.
XIII Smoking and health.
XIV Regular rhythm of everyday life.
XV Hygiene of the skin, cosmetics, nutrition.
XVI Medicaments and their importance.

Surveys conducted have shown that serial programmes affect viewers in several ways. They broaden the viewers' general horizons and knowledge on a given set of problems and also encourage viewers to extend their knowledge and supplement it in ways other than television could do. Television programmes represent a 'mobilising' impulse making viewers take an active part in health protection, in the prevention of illness or accidents, in protection against occupational diseases, and so on.

Of a somewhat different character are features aimed at a special audience: women, young mothers, farmers, industrial workers, etc. These are only partly health educational, bringing in questions concerning food, clothes, table manners, home making, footwear, etc.

Moreover, CTV applies principles relating to health education in its entertainment programmes. For example, health questions and problems come under discussion in public shows where viewers participate in quizzes, and in which their replies are evaluated and rewarded with prizes.

I have only cited some brief characteristics of the forms and methods of work employed and, naturally, I have not exhausted the subject by these examples. The question of form and methods is one of constant research and experimenting. But research in this and also in other fields often encounters certain difficulties. Television itself usually has only one-sided contact with the viewers which means that the information may be looked on as valuable but not always objective. Therefore it is necessary to study the response and effectiveness of television programmes by scientific methods in sociological centres. At the present time several important enquiries are going on into the effectiveness of television programmes on health subjects.

III In answer to a social need: the women's class

A speech by Miss Sakanishi, eminent critic and member of the Women's Class Programme Committee, vividly describes the role of women in Japan, and what television can do to help make the transition from feudal status to emancipation.

> We frequently hear that we women should begin to think. The first step to thinking is to ask questions about the problems that surround us. If a woman is able to ask what and why, it may be said that she has already taken the first step on the ladder of thinking. Most women, however, stop thinking—either because the problem seems to be too big or because it is so close that it is readily taken for granted. 'I have no comment' or 'I don't know'—these statements are so frequently heard from women that women are often referred to as 'I don't know people'. It is more than a pity that women should be spoken of in that way. Most women have some opinion of their own, though it may be imprecise. The trouble is that they are not aware of the focal point. It is like a heated pot without the bail—they do not know where to get hold of it.
>
> The Women's Class is intended, so to speak, to play the part of this bail. To the women who are perplexed at the pot boiling on the fire, worrying that if it is left there its contents will get burnt, the Women's Class teaches how to take the pot off the fire without being burnt or scalded. It provides a way of solving various problems, ranging from those big ones in politics, foreign relations, economics and social affairs, to those small ones in human relations around us. I make a point of listening regularly

> to the Women's Class and go on thinking with fresh courage gained from the talk of people who have been devoting themselves to the solution of various problems. Once we are given some explanation of a problem, and some clue to its solution, we can elaborate the details through discussion among ourselves . . . there is a good chance that some better opinions and ideas than those suggested by the lecturer may come out of our discussion. A new and vigorous force is emerging from underneath. The Women's Class has a significant role to play in bringing the problems we are now tackling into the context of future history . . . and opening wide a new vista for women.

Since the Women's Class Programme is intended for housewives, broadcasts dealing with children are obviously of first importance. Such a series was 'Children of Today', broadcast from April to June, 1964. In our present society children are particularly influenced by the rapid changes of environment, and parents are sometimes at a loss as to how to train and guide their children. In Japan, the fifth of May is observed as the national festival day for children and during the month a number of events are organised which pay special attention to the problems of youngsters. This is why 'Children of Today' was planned to be broadcast during April to June—with the month of May as the middle. There were eleven instalments, each lasting thirty minutes, with an overall theme: the search for what is needed in the home and in society to develop children's minds and bodies, and what ought to be done to realise their potentialities. The series dealt in depth with these problems and from various angles—for example, mental and physical development, the chances of higher education in relation to the 'bulge' of the school population, sport, traffic and other accidents, juvenile delinquency, children at work, etc.

Before looking at the content of each instalment, it may be useful to say something about the underlying spirit of the series, which is, in a word, the happiness of children. Mr Noboru Ito, a noted critic, wrote an excellent article on this point in the April issue of the Women's Class *Newsletter;* some passages from it are quoted here:

> The happiness of children is in essence the same as the happiness of man. The happiness of man is not conceivable without regard to society. If this is so, the happiness of children cannot be a matter unrelated to society. It is important, therefore, that, if a woman wants to have her children brought up happily, she should always consider whether they can live happily with other children.
>
> For instance, if children are fondled too much at home and brought up in a way that allows them to be unduly selfish and self-centred they will enjoy less happiness when they go to school. The mistake comes from mothers rather than fathers. Fathers usually try to understand children's character in the context of social life, even if they do not mention this explicitly. On the contrary, I am afraid that in the mind of mother there is only the idea of home and no idea at all of society.
>
> The happiness of children seems to me to mean the possibility of children being happy when they are grown up. Those children who can do nothing without being attended by their mothers, or who push away other children so that they can have their own way, may be happy within the home, but they are very likely to find themselves spiritless and unstable in the group life of society, or to be shunned and excluded.
>
> To think of the happiness of children, it is necessary to think of children in society. 'Society' in this context should not be limited to the present one. Parents should

> think of society ten or twenty years ahead. For this purpose, the Women's Class provides an excellent opportunity of learning and study.

Each programme in the 'Children of Today' series was designed to throw light on a set of related problems, as indicated in this synopsis:

Programme One: 'Mind and Body': The balance today between mental and physical development.

> The recent physical growth of children is really remarkable. Male pupils of the third grade of the lower secondary school (14 years of age), for example, had an average height of 147 cm in 1900, 152 cm in 1935 and 155.5 cm in 1961, and the average weight increased by 7.4 kg during the period between 1900 and 1961. On the other hand, what has happened to their minds? Their way of thinking has become sure and certain, and their behaviour has become something like an adult's, through the effect of education and the influence of mass communication. Some people say that children of today are beyond understanding, while others say that they are really the same as they were in the old days.

Programme Two: 'Timetable of Living'

> It is said that a regular and orderly life leads to a healthy body and a sound mind. It is also said that a regular and orderly life means a proper allocation of free time, sleeping time and recreation, for each member of the family according to his age. In contemporary Japan, however, there are many threats to upset a regular and orderly life. Private preparatory schools and individual tutoring represent a life exclusively devoted to the purpose of passing the entrance examination for higher education. Lessons in piano, dancing, abacus operation, fine arts, and so on are so popular that they are no longer hobbies but hard work for children. On the other hand, there are children who are considered as a helping hand for increasing the family income or for doing agricultural work in the village.

Programme Three: 'More Pupils Going on to Higher Level of Education' (The high school boom)

> In Japan higher education is so widespread that those who go into the world with only a 9-year compulsory schooling background are annually decreasing in number. In 1957, 51 per cent of the total graduates from the lower secondary school went on to the upper secondary school; it became 65 per cent in 1963. This proportion is very high compared with that in other countries of the world. Some people take it as a matter of pleasure because it indicates the cultural standard of the country. Others criticise it as something abnormal and say that it is a result of the idea of investment in children, which will bring only unhappiness. All parents want to have their children equipped with higher education.

Programme Four: 'Go-to-Work Group'

> The number of those who go to work immediately after completing the lower secondary schooling is decreasing year after year. As the numbers fall they are apt to be neglected both at home and in school, because everything tends to be based on the assumption that pupils will go on to higher education. Those who started work early suffer all the time from the handicap of lower educational background in getting promotion and salary increases. They are often destined to be underdogs. Under such circumstances, it often happens that pupils in the 'go-to-work group' will not work hard while they are still in school, or they may be tempted to juvenile delinquency. After entering employment, they often refuse to go to the part-time system of the upper secondary school which is intended for them, or they frequently change their jobs, because the job they have is not interesting.

Programme Five: 'Sportsman'

Physical training is important in the education of children. It is one of the required subjects in present school education and various sports clubs are always very popular. Being good at physical training, however, does present problems. For instance, some pupils tend to neglect their school work because they think that if they practise hard, they may be picked for a professional baseball team. One cannot expect these pupils to develop into men of fair-play and persistence, or into well-disciplined men.

Programme Six: 'Television and Magazines'

Strong criticisms are directed against television and magazines for youngsters: 'Children cling to television without having meals at the regular time and without doing home work at all. Moreover, they go to bed very late'; 'Juvenile delinquency is a result of the bad effect of television'; 'To read magazines is not bad, but the trouble is that they read only comic magazines'. On the contrary, some people advocate television and comic magazines, saying that they have more advantages than disadvantages. They contend that good comics stimulate the imagination of children and contribute to the development of their mind. Television is now formally used in school education. What is important is the way the media are used and responded to.

Programme Seven: 'Accidents to Children'

Accidents to children are increasing in number. In automobile accidents and swimming accidents during the summer vacation, many children lose their lives or get disabled. Nothing is more heart-wringing than an accident to children. However, if the child is made to fear traffic accidents too much, he cannot go to school. If he is too afraid of swimming accidents, he cannot go swimming. The number of automobiles will continue to increase at an even greater pace and accidents are likely to increase accordingly. It is true that it is important to prepare children to adapt themselves to a rapidly changing society, but what measures should be taken to prevent accidents to children?

Programme Eight: 'Juvenile Delinquency'

Cases of juvenile delinquency are increasing and acquiring a growing degree of frenzy. The youngsters who have committed crimes are not always members of poor families; some of them come from the so-called middle or upper-class families. It is said that crime is bred by lack of love in the home and in society and by a bad environment.

Programme Nine: 'Working Youngsters'

There are still some boys and girls who cannot receive the compulsory education for various reasons, even though the number is extremely small and decreasing each year. Most of them are unable to go to school for financial reasons, although the State extends financial and other assistance to encourage them to attend school. Apart from these children, there are others who have to work after school, looking after younger brothers and sisters, helping the family business or delivering newspapers as part-time employees.

Programme Ten: 'Growing up in Remote Areas'

Those children who live in the mountain areas or isolated islands are inevitably at a disadvantage in educational conditions. The solution needs a manifold approach covering the local finance, welfare system and economic policy. The programme is designed to throw light on the present situation and the possible solutions.

Programme Eleven: 'Wishes of Children'

All parents wish for the happiness of their children. In particular, mothers often seem to live only for the sake of their children. Children are the centre of life in many a home. However, parents must realise that present day conditions are completely different from those in which they were brought up. What is important is not to love children blindly but to understand what wishes the children entertain, and what wishes parents should satisfy if they really wish for their children's happiness.

The women's groups

As part of each broadcast, a film of about five-minutes length is shown to introduce some characteristic of Women's Classes in various parts of the country. The films, which are produced to emphasise the classes in action, are very effective in stimulating the continual activities of the Women's Class groups. Another stimulus is the free distribution of a monthly pamphlet containing explanatory notes on the aims and content of each instalment of the programme and news from Women's Class groups.

Each Women's Class group gets together either at each broadcast or once a month, to watch the programme and to have a post-viewing discussion around the subject of the broadcast. Through group viewing as compared with individual viewing, each woman can acquire broader knowledge and experience and deepen her own thinking through collective study, and each can learn the worth of co-operation through bringing her share of knowledge and competence to bear upon the common purpose; thus she can take effective action jointly with others to improve home life and community life as a whole.

The Women's Class groups are not uniform in pattern. They are autonomous study groups and their methods and means vary. What they have in common is an effective use of the broadcast. In other words, the broadcast opens the window of a discussion subject and gets it started. Through the broadcast eminent lecturers can be brought into the living room of an ordinary home, however remote it may be. When the viewers find something doubtful or difficult to understand, they can send in questions and get prompt answers.

As far as the use of the broadcast for social education is concerned, the Women's Class programme differs from other adult education programmes in that it is especially prepared to help the audience acquire a habit of mind in which they can derive benefit from viewing *any* adult education programme. In other words, the viewers learn how to watch a broadcast. Where it differs most from ordinary programmes is that each broadcast is prepared in such a way as to give an easy start to group discussion after the viewing. For instance, a given subject is treated with a number of concrete examples which are closely related to the women's experience and likely to arouse their sympathy, or the programme is composed of things which are directly connected with a woman's life and therefore easy to understand. When a specific problem is presented, the viewing women become aware of what they have overlooked in daily life, or, with the material for discussion provided, they are given some clue to the solution of problems which they are aware of but which they do not know how to consider or where to start. The programme does not therefore give one point of view or one conclusion on one theme. Instead of forcing ready-made conclusions upon the viewers, it presents ways of thinking from different angles or standpoints. The conclusion to be reached must be decided upon by autonomous discussion among the viewing women. Thus the programme is aimed at helping women to acquire the ability of thinking by themselves and develop the power of making their own judgements.

How is the intention of the producer taken by the people belonging to the Women's Class groups? By way of illustration, the following passages are quoted from the News from the Women's Class Groups:

> We are enthusiastically interested to continue viewing the *Children of Today* series started in April, which deals with a familiar theme of great concern to us. The broadcast makes a powerful appeal through the visualisation of the two extremes: too much care for children on the one hand and too much neglect on the other. It may be only natural that we are absorbedly interested in a theme concerning children. It seems, however, that there are a number of social problems involved at the same time. I think it is the discussion of the class that will disclose and identify these problems. (A group in Kyoto).
>
> The Young Leave Club is a large group of some 30 housewives of farming families between the ages of 20 and 50. The name of the club comes from the idea that club members should lead a day-to-day life in a constantly young and fresh feeling by attempting continued learning activity, instead of being amazed and bewildered at the rapidly changing world.
>
> It is difficult to have a meeting of 30 people every week, so the full meeting of the Club is held once a month, while small groups of 4–5 meet from time to time for discussion, the results to be presented to the monthly full meeting. We all look forward to the meetings.
>
> Since the Club was formed it seems to me that the mood of members has completely changed. The mutually unreserved smiles and the growing amity among them relieve us greatly from the busy and tiring work and enable us to work with refreshed spirit.
>
> Though we are spending extremely busy days and have practically no leisure time at all as city dwellers have, we are determined to try to find some time to spare and carry out discussion and learning activity so that all of us may be such housewives to be respected by everybody. (From a group in Nagano Prefecture).

Brian Groombridge

Commentary

In this commentary I shall use the three descriptions of current practice in Canada, Czechoslovakia and Japan and the three case studies as a starting point for a consideration of some of the main issues facing any country concerned with educating adults through television. In order to get the maximum social and educational benefit from the medium, programmes devoted to adult education should not just 'happen', because someone somewhere thinks they are a good idea. Educational needs, personal and social, have to be carefully diagnosed; the fitness of television to meet those needs has to be considered and explored; different ways of presenting, supporting, and following up programmes have to be tried out and evaluated; people have to be reached, their attention held, and their persistence encouraged, so that viewers turn themselves into students. These objectives are not to be achieved casually or by chance.

Approaches to programming

Consideration of what it is possible and desirable to do starts with what is already being done. The range of deliberately educational programmes in Canada, Czechoslovakia and Japan shows that adult education is as multifarious on television as it ever was on the ground. Through television—or with its aid—one may pass secondary or higher technical, professional or university examinations; one may become a more learned, sensitive or resourceful human being, a better housewife, a more conscientious citizen, a more adaptable worker, or a more competent young adult. It is common ground in all these objectives and at all these levels that education should be sustained, cumulative and progressive and so is not, on the whole, likely to be mediated through 'single shot' programmes, however stimulating they may be. The main bands in this spectrum of provision are found in all three countries. In each, television is providing the means for adults to develop their knowledge and awareness, within some kind of systematic context, of the achievements of mankind in art, science, technology and politics (for personal enlightenment, regardless of credit); to master a foreign language for all kinds of personal, commercial or social reasons; to enhance their general vocational competence as foresters, for instance, or farmers, or business managers; and to improve their effectiveness as citizens, by understanding better the processes of society.

Though general objectives are similar, the emphasis is different; in each country the output has its own characteristic features. Dr Miller's account, for instance, shows that the traditional involvement of Canada's universities in adult education is closely affecting the uses of television there. It also exemplifies three forces that are altering the nature and clientèle of university adult education in many countries, in a form made peculiarly sharp by Canada's current demography.

(*a*) In many countries, university extension or extra-mural education is different in kind from the intra-mural work of the university—it provides an educational service adapted to adult needs rather than a systematic introduction to an academically defined corpus of knowledge; this distinction applies also in Canada. But in all countries extra-mural work increasingly takes the form of continuing education at a post-graduate level, close to the more advanced work done by the university, so that there is less of a contrast now between the academic intra-mural world and the hitherto 'life-adjusted' extension world.

(*b*) Moreover, in Canada as in several other countries, people may earn graduate qualifications through their adult years, by accumulating credits.

(*c*) The third force affecting the nature of university extra-mural work is particularly powerful in Canada: in 1961 over two-fifths of Canada's population were under twenty years of age. The age cohort fifteen-nineteen years has increased more rapidly than the rest of the population. One result is the so-called 'shock-wave', the thousands of students liable to be kept out of universities because the capital equipment of education has failed to keep pace with the population explosion. Canada (and other countries similarly placed) will need to exploit every resource: it will have to press for the use of open-circuit facilities for higher education (a pressure to which leading CBC officials seem willing to yield), and it will need to invest on an unprecedented scale in closed circuit television to make its scarce teachers and plant serve more students.

This closed circuit equipment will often have a supplementary value for adult education of many kinds, but, apart from that, the developments just described show that in Canada adult education is likely to overlap with higher education for non-resident students, an overlap reinforced by the growing irrelevance of a limited chronological pattern for higher education, and anticipated by the already well-established adult education facilities enabling people of all ages to acquire university credit. The sheer numbers of people involved make television the indispensable tool for the operation.

In Japan, the academic emergency, also exacerbated by a population boom, is at another level. There, television is part of the net to catch thousands of young people who are already at work but without the secondary or technical knowledge and qualifications that they need. Television is particularly well adapted to reach such young workers in the remote parts of the country. In Czechoslovakia, the pressures seem to be milder, with television nevertheless providing a useful adjunct but not (or not yet, anyway) an escape route from an otherwise desperate impasse.

Czechoslovakia and Japan have both chosen to apply television in at least two directions not yet attempted in Canada, at any rate on the same scale. In these two countries, vocational education broadcasts are not so much concerned with general competence as with the teaching of specific skills—in engineering drawing, dairy farming, slide rule handling, the use of the abacus, or in book keeping. It is notable that although all three countries are on the edge of the cybernetic transformation, their economies still need technicians in their thousands with standard pre-computer age skills, and television is found useful in teaching these skills at this level.

Furthermore, though Canada has social needs that are as pressing as Czechoslovakia's or Japan's, one has the impression that these two countries have used television more deliberately and assiduously to foster attitudes and spread information that might help people to solve their problems. To find successful Canadian equivalents, it is necessary to go back to radio. In Japan, for instance, television is clearly making a major contribution to the liberation of Japanese women from their inferior status, so that it will become an anachronism to call them 'the-don't-know-people'. In Czechoslovakia, when it is felt to be important for all adults to be in possession of certain information—about the dangers of smoking, for example—then the influence of television is invoked alongside the efforts of all other educational agencies. This is not to criticise Canada, but to take note of differences that are important because they are a reminder that television is not in itself a panacea, and that its organisation for contemporary needs has to be carefully considered. If the country that created 'Farm Radio Forum' can hesitate and perhaps make mistakes in the use of television, anyone can.

Using the medium for education

I referred in the Introduction to the resistance which some broadcasters show to the concept of adult education through television. They would ask: since all programmes can educate adults, why devise educational programmes? Why not concentrate on giving producers the budgets, the time to think and the production schedules they need to achieve their best levels more often? These are not, as we saw, perverse questions. They warn against the danger of creating 'ETV' ghettoes surrounded by philistine general output, and are a reminder that a single imaginative broadcast made for a popular audience may be educationally more valuable than a pedantic series conceived with the highest principles by men with small understanding of the medium. Even though it is obviously true, as John Stuart Mill noted, that people are in a sense educated by everything that shapes their lives, all nations set up education systems; anything else is too haphazard. (Mill was at least consistent—he was against state education.) The justification of expressly educational broadcasting (i.e. broadcasting designed to enable listeners and viewers to learn) is the same as the justification of socially organised education itself. Often the purpose is thwarted: the teacher is incompetent, the school is bad; but it is better to have schools than not. So it is better to have educational television than not.

The range and content of programmes described here—and, of course, similar ones transmitted in other countries—makes the need for educational television still more apparent. Imaginative broadcasts in general output may well awaken the desire to learn a foreign language or acquire a new status, but no one yet mastered either by simply viewing 'general interest' programmes.

The decision to use television for adult education raises an immediate question: how and when should adult education programmes be accommodated in available time? The three countries represented in this study offer different solutions. Czechoslovakia has, at present, only one channel of transmission, which consequently has to be all-purpose. In Canada, time is found on the normal channels used by the networks and by local stations, often working in close alliance with the universities serving a geographically restricted 'catchment area'. This situation is fraught with frustrations for educationists and there is a body of opinion that favours the creation of a special educational channel. Japan's major system, NHK, has educational channels on television* and on radio and reserves time for education (school and 'social' education) on its general network, as do Japanese commercial stations.

Whether adult education programmes should be incorporated in general output or placed in exclusively educational channels is sometimes discussed as though it were a matter of pure principle, though it is clearly conditioned by technical facilities and by modes of television organisation. There are, nevertheless, advantages and disadvantages in the different procedures to be considered.

There is the problem of timing, for example, which is largely avoided altogether on educational channels. Dr Miller produced an impressive list of ways in which educational objectives can be thwarted by it. Programmes commonly go out at the wrong time of day; they are often too short or too long; they are in series that are themselves too short or too long; they are likely to be cut for a ball game. These are real hazards, but programme controllers are not necessarily irresponsible if, taking advantage of television's flexibility, they interrupt published schedules for news of major political significance, for an obituary, even for a ball game. But clearly such departures from schedule disrupt the continuity on which the educational progress of viewers depends.

Television controllers sometimes speak, or act, as though the choice is between providing an educational channel or transmitting educational programmes at inconvenient hours on general channels. Mr Norman Collins, for instance, Deputy Chairman of one of the major commercial television companies in Britain has said:

> Let us be honest . . . and face the fact that all adult education programmes on television in this country are either too early, too late, or on the wrong day of the week.

Mr Collins not only faces the fact; he accepts it, at least for as long as there is no educational channel in Britain (which he advocates). Before accepting the fact, it should be remembered that educational programmes are transmitted in prime time both in Czechoslovakia and in Japan. It can be done in Czechoslovakia because education is considered of such importance to society that it must be done, even though there is only one channel. It can be done in Japan because that country has set aside one channel exclusively for educational television, even though other channels carry a large amount of educational programmes. Other countries have found it possible to transmit programmes at times that do not call for early rising and late going to bed. In Australia, for instance, TCN station in Sydney broadcasts 'Doorway to Knowledge' (devised in collaboration with the Workers' Educational Association and the Tutorial Department of the University of Sydney) four mornings a week between 10.30 and 11.30 am, a not intolerable time for many housewives and shift workers. The Australian Broadcasting Commission's 'University of the Air' is transmitted two evenings a week between 9.30 and 10.00 pm —close to the primest of peak times.

---

* Now in colour as well as in black and white.—Ed.

It is natural for educators to want the best time for educational programmes and they may suspect that advocates of the timings are irresponsible opportunists who care overmuch about audience size. On the other hand, when general channels are used, there is a matter of equity to be considered. Should preference be given to most viewers when most viewers are available to watch, or should it be given to that select minority who want to improve their mastery of the abacus? It is not a trivial question. Television has many social obligations to meet. Educational series located in designated educational channels will attract a self-selecting audience, strongly motivated and not requiring too much seductiveness in the presentation of programmes. Series placed in general output might arouse the curiosity of wider circles of viewers and tempt them into an educational experience. It is important that the creation of educational channels should not encourage provision of an unremitting diet of feeble escapism on general channels. Many general programmes should help prepare viewers for the more demanding, overtly educational, series and announcements should 'trail' viewers from one channel to another.

There is a further question of importance: if some channels are the exclusive preserve of educational programmes, should control be exercised by a broadcasting authority discharging an educational responsibility, or by an educational institution (existing in its own right specially created for the purpose) which employs broadcasting as its chief mode of address (as some Canadian educationists advocate)? Every country must decide for itself what its priorities are, and how highly to rate provision for adult education. Every country must then decide whether the organisation of broadcasting is consistent with its hierarchy of priorities.

Educational priorities

Some forms of organisation and control are more favourable to educational broadcasting than others and the dilemmas are less acute when there is more than one channel in operation, but even then someone has to decide how valuable broadcasting time should be used. Just how limited that time is can be shown by a very simple calculation. Dr Michael Young, a British sociologist and leading protagonist of educational television, recently compared a television channel entirely devoted to adult education for twelve hours a day with a university.

> If it did broadcast for so long, every day for a year, it would have 4,380 hours annually at its disposal. How many degree courses could be fully covered in such a time, with the same number of lectures as at a university? . . . For a full degree lasting three years in an ordinary university, 600 hours would be needed. . . . On this basis (one channel) would not be able to cover more than about seven degree courses. . . .

Dr Young observes that an average sized technical college in Britain, with a normal but not exceptionally inclusive curriculum, offers about 35,000 hours of teaching each year. The 4,380 hours available to the hypothetical educational channel would not go far. There are appalling problems of priority, and not all countries have adequate systems of determining their actual needs. What subjects should be selected for treatment at what academic level or assuming what degree of experience? Should most programmes satisfy needs of a basic kind, but addressed to specialists—acquainting school teachers with new developments in mathematics, for example—or should they deal with topics likely to be of educational value to viewers in general? Should they be an adjunct to the system preparing students for examinations, or should they supply enrichment to viewers wanting to develop their personal interests?

The three countries featured in this study exemplify three approaches to the problems of what subjects to select for television teaching. In Czechoslovakia, the educational ouput of CTV is planned and co-ordinated with the work of all other adult educational agencies in the country, on a basis of shared ideology and through officially recognised planning and consultative institutions. In Canada, the broadcasting authorities work closely with television-minded universities or university personnel. In Japan, NHK, through its Correspondence School and through its field force of group organisers, is itself an educational institution as well as the chief broadcasting agency in the country. To an outsider, each system would seem to have certain advantages and to run certain risks, but all countries, whatever their specific educational requirements, should be confident that whatever system they choose encourages a flow of ideas about needs to be met and ways of meeting them through television—ideas can often originate from too few sources and either become stereotyped or socially irrelevant.

It has also to be remembered that educational needs do not have to be determined only in relation to television, for television broadcasting is not the only nor always the best medium for accomplishing an educational task. This is sometimes forgotten and unfortunate attempts are made to turn television into a maid-of-all-work.

What is wanted, perhaps, is a grand design, a strategy of deployment involving all the agencies at a society's disposal: for some educational purposes it is likely that only schools or colleges will fully serve (transformed no doubt by the use of closed circuit television among other technological aids);

for others, it is likely that adult education programmes on general networks are what is required, because, as I said above, programmes located in special channels will be seen only by viewers who have already reached a high degree of consciousness about their educational requirements; most people are not in this articulate condition. For yet other purposes, the most appropriate media will be national educational channels; for others again, especially perhaps when special forms of co-ordination with education institutions are required, ultra high frequency and very high frequency regional and local channels should be used; in many cases, none of these media will be as efficient or as cheap as radio (even in countries where radio and television are spoken of as complementary their actual use tends to be rigid and separate). Shortwave transmission stands next in the spectrum to whole communities wired to receive broadcast signals, and thence to closed circuit television on a local or institutional basis. It is perhaps impossible to plan the design wholly in advance of installation—new uses for these media will suggest themselves when they are in operation. But it is all the more necessary that the forms of organisation set up in these inevitably pragmatic, experimental years, do not freeze prematurely.

How to use television

There are two main reasons why television should sometimes be used rather than more traditional forms of adult education, such as classes, or other mass media, such as film: either because it is the best medium for the subject or because it is the best way of reaching the people interested in that subject. Essentially, of course, a broadcasting medium is necessary if the potential audience is very large or very scattered. Television would be more appropriate than radio either when the subject matter is peculiarly suited for transmission through an audio-visual medium—the working of a combustion engine, for example, or a demonstration of heart surgery—or when, even if the medium is not the most appropriate, it is the one through which a particular public is to be reached. To object that a lesson would be more effective on radio than television (e.g. some kinds of language teaching or musical analysis) is beside the point if there is no audience for radio. Similarly, it is not fruitful to transmit educational programmes by television, however appropriately conceived, if there are no sets to receive them within reach of the signal. Incredible as it may seem, this has happened: in the course of a well-financed development project, a helicopter transmitting educational television programmes was sent up to circle round an area bereft of receivers. In Japan, as Professor Hatano records, they prudently make portable sets available to students in some circumstances.

The issue of audience size is relevant here too. Educationists commonly look askance at ratings, partly because they are often connected with commercial activities. Even the moderate Edwin G. Cohen, of the Educational Television and Radio Centre in the United States, used a pejorative expression when he wrote:

> Numbers of viewers are important in the pragmatic sense, but the success of educational television can never be measured in terms of nose-counting.

The importance of numbers can obviously be exaggerated. It is sometimes complained that the audience for an educational series is so small that it would be cheaper to send each member of it a tape-recorder or film projector with equivalent teaching materials. This may be true, but it must be remembered that only a form of broadcasting can find that audience in the first place, and it might be socially important that it should be found.

Take one of the courses described by Dr Miller—the experimental series called 'Beginning Russian', for instance, put out by CBC in co-operation with the University of Toronto. Dr Miller reports that about 1,100 people within range of the Toronto stations were regular viewers and many more watched occasionally; twenty-seven persistent viewers were also formally registered with the University as students and sat for examinations in Russian afterwards; twenty-one of them were successful. Were these numbers large enough to justify the use of television? Dr Miller implies that they were, and he may be right. Before a judgment can be made in any such case, the additional numbers of people enabled to qualify through television need to be compared with the numbers qualifying as orthodox on-campus students. A minute audience by television standards may yet be a huge audience in educational terms, and, moreover, even though the costs of transmitting educational programmes may be absolutely large and far in excess of the expenditure on educational institutions, the *per capita* cost may nevertheless be lower than that incurred in using traditional methods. Decision to address special programmes to audiences at particular levels, and with specific needs, have to take all these criteria into account. It is not quite adequate to send up a helicopter and hope that someone down there is watching.

Maximising the educational value

To maximise the educational value and effectiveness of educational programmes, three matters seem, on the evidence presented here, to call for deliberate attention by broadcasters in collaboration with educationists—(*a*) the motivation and receptiveness of viewers, which depends largely, but not exclusively on (*b*) the form and content of the programmes. The benefit that viewers may derive from the programmes may be enhanced by (*c*) the support they receive from other media or by other educational experiences organised for viewers.

Perhaps the most important conclusion to draw from the three accounts in this study is that television is educationally most valuable when it is employed as a member of a teaching team, and least valuable when it has to sustain the entire educational relationship with the viewer. It needs to be thought about much more in terms drawn from education and less as a form of broadcasting. Broadcasting characteristically means one-way communication from the participants in a programme to the individuals and small groups receiving the signal in their homes. That is normally the whole relationship, but organised education is much more complex. It is not simply a teacher talking in a classroom. It is a teacher encouraging pupils to listen, to answer questions, to discuss; it is pupils using books, films, apparatus, musical instruments and all kinds of equipment; pupils taking work home with them; it is a teacher scrutinising his pupil's work and making it the basis for lessons.

It is common to assess the contribution of television in a vastly oversimplified manner, to compare, for instance, television as a teaching instrument with face-to-face teaching. This is reasonable when considering the logistics and pedagogy of closed circuit television, but it can be seriously limiting if applied uncritically to adult education and broadcasting as a whole. Dr Miller quotes some typical evidence and refers also to American studies (by mid 1965, there were some 437 of these in the United States, all, according to Professor Stanley Donner of Stanford University and others, 'pointing in the same direction: that children or adults achieve as well when television is used as they do in regular class-room circumstances'), but it would be unfortunate if these comparisons confirmed either a complacent attitude towards educational programming, or an assumption that educational programmes can be left to get on with the job.

The point has been made by Edwin G. Cohen, on the basis of experience at the Educational Television and Radio Center, in the statement already quoted:

> The fundamental interest of educational television is in what happens to those who view. . . . It can only be evaluated in terms of . . . the degree to which the viewer's information, skills, understanding, or behaviour, for example, are changed as a result of the viewing experience. For education by television to succeed . . . it is important that the actual program be *reinforced by other educational experiences associated with it*. (my italics)

The most important of these 'other educational experiences' described by the contributors to this study are the correspondence course (and its buttressing by regular attendance at college, or by contact with itinerant advisers); supporting literature (supposing it to be read); the teleclub (though this is obviously more difficult to promote the wider the spread of private ownership of sets); viewing groups, especially when serviced by visiting consultants and a journal, as are the NHK women's class groups; access to tutors—the Czech viewing-student of language can, for instance, take his troubles to a 'clinic' at a House of Culture; and, finally, the examination which, though not in itself a particularly educational experience, acts powerfully as an incentive in all three countries. One of the best features of NHK practice, as already mentioned, is the establishment of the NHK Correspondence School. Not only is this a valuable addition in its own right to this sector of Japanese education; it also provides access to students' exercises, a form of feed-back information about their difficulties and progress.

The quality of supporting texts can vary enormously, but this study has produced striking evidence of their popularity. Dr Tahy, for instance, refers to the huge editions of manuals to accompany the English language courses on Czech television; the first impression of 80,000 had to be reprinted in an impression of 50,000. In Japan, the yearbook *NHK Today* 1963 calls these supporting texts 'the unknown best sellers': NHK published fifty-five titles in 1962 (forty for radio series, fifteen for television), and 165,000 copies were sold.* NHK booklets have another virtue: they encourage viewers to realise that other people are studying in the same way and probably having similar difficulties, and informal gatherings are held for members of the audience to meet each other. Observers have noted that viewers develop a sense of belonging to an unseen community. Television helps overcome the loneliness that often deters correspondence course students from persisting with their studies. This sense of belonging is still further encouraged by the system (prevailing in the Soviet Union as well as Japan) which obliges correspondence students to make regular personal contact with their tutors.

This is clearly a long way from thinking of television as a teaching instrument in isolation; it is at its best when part of a team in which other elements are equally important: correspondence tuition, supporting literature and the reinforcement of personal contact with tutors, sometimes on brief residential courses.

Providing these kinds of support and reinforcement of the programmes is, in itself, a major contribution to enhancing the students' attentive and regular viewing, and helping them to persist with their exercises or other after-activities. Of all these methods of support and reinforcement, group viewing, or group discussion following usual domestic viewing, are specially important. Lewis Miller describes his visit to McGill University, when he 'sat for a time in both the professor's classroom and the remote classroom; and the image of the professor, about twice life-size, with his every word clearly heard through the multiple speaker system, seemed to demand close attention'. No doubt those students who could see and hear their professor's image without difficulty, thanks to television, might reasonably be expected to do not less well in their examinations, than those who were present with the not-so-audible or visible reality. But these circumstances are not those most often considered in this study. The viewer of open circuit educational broadcasts does not normally have the same mental 'set', the same expectations and attentiveness, as university students. As Professor Hatano realistically observes, even the knowledge that we will pass an examination or lead a fuller life is not always sufficient to prevent the hand switching over to an entertainment programme.

Means have to be found, therefore, to induce in domestic viewers the same kind of attentive 'set' as university students before their closed circuit screens. The small viewing groups that watch NHK's special Women's Class programmes are an apt and efficient equivalent. The researches of Kurt Lewin and other psychologists show that nothing accomplishes change in people so effectively as their inter-action in small groups. By combining television and group viewing, it is possible to exploit the capacity of the medium to stimulate large numbers of people (at a low *per capita* cost), by presenting to them national and international experts, and materials using all the film and studio resources, and to combine that capacity for stimulus with the dynamic influence of the small group.

---

* The BBC reports similarly enormous figures—a recent Italian conversation series, for instance, (*Parliamo Italiano*) attracted 195,000 viewers to buy an accompanying pamphlet.

It is important to be realistic about the nature of educational 'change'. It will vary according to whether the educational objective is to disseminate information, increase knowledge, inculcate skill, deepen insight or cause a reconsideration of attitude. There is a sense in which it would be undesirable for television, or any other agency for that matter, to be *too* effective. It is easy for enthusiasts (or mass media pessimists) to expect too much from too little, especially in the realms of attitudes. One series on mental health for instance, gave viewers more information than they had before, gave a fraction of them more insight into mental illness and minutely made public attitudes more sympathetic and tolerant (or so the BBC Audience Research Department found in the wake of a series called 'The Hurt Mind'). If the effects were more dramatic, then people would flap and revolve in every breeze of persuasion, instead of being resilient and integrated in personality. Professor Hatano has made a relevant distinction in connection with the series 'Rural Villages in Progress', one of the objects of which was to stir people into modernising their backward villages: 'The mere viewing of a television programme can seldom induce viewers to go into action immediately if there is no accumulation of potential energy for turning into action* (Dr Tahy called it a 'mobilising impulse', p. 122). For action to follow, the programme must 'provide the momentum to action if the consciousness is sufficiently intensified and readiness for action is well enhanced. In spite of the natural diversity of reactions to particular broadcasts, many statements made in this discussion showed that viewers aspired to modernisation and understood that the programmes were aimed at the betterment of life.' That being so, it is enough: 'Rural Villages in Progress' was an effective series.

There can be little doubt that the effectiveness of the programmes was reinforced, in some ways actually released, by the way in which they were viewed and then discussed.

This is not to denigrate programmes that are not presented in conjunction with other educational media. Systematic, well-planned series that are simply transmitted by broadcasters hopeful of capturing the attention of an audience and then of sustaining its interest, without benefit of correspondence, auxiliary texts, or viewing groups are not necessarily wasteful. There is a range of intensity, with, at one extreme, the student who views (as well as reads, writes and is tested) through the studious viewer (who is not examined) and the viewer who expects to be interested, down to the more casual or less confident viewer who is surprised to find that he is interested; all deserve to be catered for.

---

* In a communication to the editor.–Ed.

Improving the programmes

It is not just a truism to say that the educational value of television, whether in conjunction with other educational forces or not, would be increased if the programmes were better. Their form and content is the third matter requiring close attention. This is almost so obvious that it has not received much consideration in this account so far. Much depends on a right relationship between the educationists and television personnel working on specific programmes. It is important to know who is finally in charge, ultimately responsible for what is transmitted. It is impossible to generalise satisfactorily about this as much depends on national circumstances. In the United States, for instance, producers and directors have tended to efface themselves. In his *Television Teaching Today*, Henry Cassirer notes that this austere approach, in part a reaction against commercial entertainment television which overstresses production values and underestimates content, has even led to the rejection of professional production talent. This approach is likely to mean that the visual and dramatic potentialities of the medium are ignored. Television should not be used as a mere telephone with pictures. In Britain, on the other hand, there is a suspicion (rarely expressed publicly) among television personnel that educationists and academics have to be kept in their place because they cannot speak simply to the viewer, because they do not think visually, and so on. One producer has said, for instance, that having understood the educational purpose of a series, it is his 'first job to get clear in his mind . . . a "visual style" for the programme. . . . This can be the question of choice between putting Professor X or Doctor Y simply in an armchair against a plain backing, and letting him be seen occasionally in between film sequences, animations, and so on, or allowing him to be reasonably mobile, wandering along the studio which is placarded with enormous photographic blow-ups or enormous diagrams, each one of which could represent a chapter heading in the development of his ideas, or perhaps showing him with his sleeves rolled up at a work bench doing experiments. This "visual style" has to be decided at an early stage, and then the programme, in detail, built round this total image. . . . At this point, the producer approaches probably the toughest part of his job, which is persuading Professor X or Doctor Y that he is no longer giving one of a series of ten lectures on imagery of the Elizabethan poets or developments in modern physics, and that he is now part of a much more complex thing. This television programme is designed to communicate information and ideas vividly, and our Professor X or Doctor Y is one part and one part only of that programme. True, he has provided the ideas in the first place, and he is an author in this sense, but in so far as the performance goes, he is only one item amongst many.'*

This, clearly, is a broadcaster's point of view; many educationists could agree with it or work with a producer maintaining it, but many could not.

---

* Quoted from *Television in the University*. Report of a Granada seminar on closed circuit television in universities held in Granada TV Centre, Manchester in November 1964.

Even if the producer (or director) and the educator are in harmony about their approach, there are many practical difficulties, the solution to which will differ for different subjects. Professor Hatano has mentioned the delicate problems that may arise when selecting academic experts as performers, but there is also the problem of the time it often takes to create programmes. People who have the expertise to contribute to programmes are likely also to have full-time jobs. Should they attempt to make programmes on the side? Should they contribute material which is rewritten by professional script-writers? Should they be seconded from their main work while their television assignment lasts? Is part of the answer the establishment of a cadre of specially trained professional television educators? Experience with different arrangements needs to be acquired and compared. In any case, the facilities for training described in the previous chapters do not seem quite adequate.

Meanwhile, perhaps it does not matter so much whether the programmes themselves (as distinct from the administration of the programmes) are the final responsibility of television personnel or educationists, providing both are ready to accept their joint threefold responsibility: to the subject, to the audience, and to the medium. There needs to be much more experiment in the methods of production, and much more analysis of the results. For what purposes and in which subjects should programmes be presented by academics, television announcers or actors? Under what circumstances do film illustrations distract or help viewers? How can television teach skills, such as lathe turning, piano playing, auto-mechanics and speaking Russian, which depend fundamentally on *supervised* practice?

Much can be learned by creative trial and error, but obviously many of these questions can only be answered by research—into ways of capturing an audience and keeping its active attention, into the relationships between words and images, the effectiveness of different kinds of visual aid, the pace of exposition and the length of programmes, to mention some of the more obvious issues.

Better production and better television pedagogy depends then, on an imaginative approach (for which producers and directors should be selected) and on the findings of research. But it is easy—indeed it is a contemporary cliché—to recommend research. It is much more difficult to persuade the planners and producers to take any notice of it. This is sometimes because broadcasting research organisations are quite separate from production, and often because much research has to be conducted among viewing *after* the event.

Questions asked after transmission are important: in addition to the standard quantitative ones (how many viewers of what kinds?) and the standard qualitative ones (did they like it?) it is obviously essential to find out if the audience learnt anything. But there are also important questions to be asked before transmission. For instance, if programmes are to achieve particular educational objectives, it may be necessary to find out how much relevant sections of the audience already know. Teachers in schools are usually aware of what they can assume in their pupils; television teachers know much less, and when the target audience is really broad (as it is with many of the series described here), they know virtually nothing. A tutor in adult education can find out about the lives and experiences of his students, so that he may build on them. Though television teachers, because they address vast audiences whom they cannot see, can never be in that rewarding situation, research can help them approximate to it.

Co-operation between researchers, educationists and television staff would be easier if they were deliberately organised as partners. Partnership is difficult to achieve, because research and production require different mentalities, but it is often made more difficult by administrative separation. The departmental structure should be such that educationists and researchers are helped to gain insight into the actualities of production and the medium, and so that producers respect the rigorousness of the others. They all have an overriding common aim: efficiency of communication.

That is, finally, the most important conclusion to be drawn from this study: other ways are possible. There are many forms of adult education, and as many forms of it on television; there are different varieties of television and ways of using it. In the age of automation, this conclusion should help us all achieve the flexibility that is our chief requirement.

Book list

The contributors to this volume recommend the following titles which they have selected from the already considerable literature on the subject. They are in the languages of their countries of origin, except where otherwise stated.

Canada

CBC, *Annual Reports*, published by the Canadian Broadcasting Corporation, Ottawa

Conference on Educational Television, Report of Proceedings; sponsored by the British Columbia Advisory Committee, March 31, 1962, held at the University of British Columbia, Vancouver, B.C.

Kidd, J. R., editor, *Adult Education in Canada*, published by the Canadian Association for Adult Education, Toronto, 1950

Metropolitan Educational Television Association of Toronto: *ETV Across Canada*, September 1963, the second annual report of META, Toronto, and subsequent annual reports

The Role of Television in Canadian Education, Proceedings of the National Educational Television Conference, held at the University of Toronto, May 1961. Printed through the co-operation of the Canadian Education Association, September 1961

Royal Commission: *Report: Royal Commission on Broadcasting*, 1957, Queen's Printer, Ottawa

Czechoslovakia

Felstein, Walter, *Television Yesterday, Today and Tomorrow*, Orbis, Prague, 1964

Jurovsky, Anton, *Cultural Attitude of People*, osvetovy sbornik, 1957

Lanser, V., *Radio, Television and the Usage of Time*, Studie a uvahy, Prague, No 1

Osvetovy ustav, *Radio and Television in Adult Education, Bratislava*, 1962

Tahy, Ctibor, *The Influence of Television on the Satisfaction of the Cultural Needs of the Working People Living in the Country*, Ceskoslovenska televizia, bratislava, 1962

Tahy, Ctibor, *The Research of the Influence of Television on the Cultural Development of Slovak Village*, Otazky zurnalistiky, Martin, 1963

Japan

Komada, *Kinichi, Development of Adult Education in Japan*, Japanese National Commission for Unesco, 1966 (In English)

Hatano, Kanji, *A Psychologist views Japanese Educational Television*, Ochanomizu University Studies in Arts and Culture, Vol. 16, 1963 (In English)

Hatano, Kanji, *Educational Psychology of Television*, 1963

Book list

Furu, Takeo, *Television and Children's Life*, A Before-After-Study, Japan Broadcasting Corporation, 1962 (In English)

Japan Audiovisual Information Center for International Service, ed *Audiovisual Education in Japan*, Japan Audiovisual Education Association, 1963 (In English)

Japanese Association of Broadcasting Education, ed., *Broadcasting and Social Education*, 1966

Nishimoto, Misoji, *Modernising Education by Television*, 1966